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॥ श्रीः ॥

॥ नागानन्दम् ॥

श्रीहर्षदेवप्रणीतं नाटकरत्नम्

NÂGÂNANDA

A Sanskrit Play by Śri Harṣa Deva

WITH ENGLISH TRANSLATION AND NOTES BY

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PREFACE

King Harṣa of Sthāneśwara who reigned from about A. D. 606 to 648, the patron of Bāṇa who celebrates him in his Harṣacarita and of the Chinese pilgrim, Huyan Tsang, is the author of the three plays:—Nāgānanda, Ratnāvalī and Priyadarśikā. He is different from Śrī Harṣa, the author of Nāiṣadha There are certain common characteristics in the three plays and also some common stanzas. Of the three plays, Nāgānanda is generally treated as the best, and the latest of the author's productions.

The noble and highly exalted sentiment of Dayāvīra is the dominant Rasa in this play, whose effect is heightened by a rather elaborate treatment of Śṛṅgāra or the erotic which is the subsidiary Rasa brought out in the first three Acts. The very small interval between the Hero's wedlock and Garuḍa's incident deepens the tragic and brings out the Hero in the best of colours. Hāsya also finds a place at the beginning of the Third Act which gives the scene of a drunkard's revel as a subsidiary to the subsidiary Śṛṅgāra. Bībhatsa and Bhayānaka can be noticed in the description of the cemetary

in the Fourth Act, Rāudra in the advent of Garuḍa and his preying upon the Hero, Karuṇa in the lamentations of Śaṅkhacūḍa's mother in the Fourth Act and of the Hero's parents and wife in the Fifth Act. Adbhuta can also be noticed in passages like अहो गीतम् अहो वादित्रम् , क्षिप्त्वा विम्बं, अहो जगद्विपरीतमस्य महासत्त्वस्य चरितम् , in the appearance of Gāurī, the shower of nectar, and so on.

On the other hand, the Dhvanyāloka school of thinkers hold that the dominant Rasa in the play is शान्त which ultimately leads to the sacrifice of his body by the Hero. It is first brought out in the verses:—रागस्यास्पदमित्यवैमि, तिष्ठन् भाति पितुः, and न्याय्ये वर्त्मनि etc., but gradually grows dim by the अद्भुतरस which bridges the gulf between the शान्त and शृङ्गार, and is brought into play by the passage अहो गीतम् अहो वादित्रम् , and strengthened by the śloka व्यक्तिर्व्यञ्जनधातुना etc. and the statement निर्दोषदर्शनाः कन्यकाः. For Śānta and Śṛṅgāra are not mutually incompatible, provided some other Rasa intervenes suitably. Then Śṛṅgāra receives emphasis and becomes more pronounced by the support of Hāsya arising from the scene of Śekharaka, and on being intercepted by Vīra by Mitrāvasu's śloka beginning with संसर्पद्भिः समन्तात् it disappears, giving room to the Śānta which again asserts itself and continues to the end of the play. According to the earlier school of

rhetoricians, the Śānta Rasa itself is not recognised, and following their wake the more modern Dhanika, the author of Daśarūpaka, criticises the Śānta Rasa theory, or at any rate the propriety of introducing Śānta in dramas. He says:—सर्वथा नाटकादावभिनेयात्मनि स्थायित्वमस्माभिः शमस्य निषिध्यते, तस्य समस्तव्यापारप्रविलयरूपस्याभिनयायोगात्। यत्तु कैश्चिन्नागनन्दादौ शमस्य स्थायित्वमुपवर्णितं तत्तु मलयवत्यनुरागेण आप्रबन्धप्रवृत्तेन विद्याधरचक्रवर्तित्वप्राप्त्या च विरुद्धम्। अतो दयावीरोत्साहस्यैव तत्र स्थायित्वम्. It must be borne in mind that the Vīrarasa is of three kinds:—युद्धवीर as of Rāma in Mahāvīracarita, दानवीर as of Paraśurāma and Bali, and दयावीर as of Jīmūtavāhana in Nāgānanda.

That the Hero of this play, Jīmūtavāhana, a Bodhisattva, belongs to the most exalted type of heroes known as Dhīrodātta is fully discussed with *pros* and *cons*, and established in the following extract from Daśarūpaka.

अथ धीरोदात्तः—

महासत्त्वोऽतिगम्भीरः क्षमावानविकत्थनः।
स्थिरो निगूढाहंकारो धीरोदात्तो दृढव्रतः॥

महासत्त्वः शोकक्रोधाद्यनभिभूतान्तःसत्त्वः। अविकत्थनोऽनात्मश्लाघनः। निगूढाहंकारो विनयच्छन्नावलेपः। दृढव्रतोऽङ्गीकृतनिर्वाहको धीरोदात्तः। यथा नागानन्दे—'जीमूतवाहनः—

सिरामुखैः स्यन्दत एव रक्तमद्यापि देहे मम मांसमस्ति।
तृप्तिं न पश्यामि तवेह तावत्किं भक्षणात्त्वं विरतो गरुत्मन्॥'

यथा च रामं प्रति—

'आहूतस्याभिषेकाय विसृष्टस्य वनाय च ।
न मया लक्षितस्तस्य स्वल्पोऽप्याकारविभ्रमः ॥'

यच्च केषांचित्स्थैर्यादीनां सामान्यगुणानामपि विशेषलक्षणे क्वचित्संकीर्तनं तत्तेषां तत्राधिक्यप्रतिपादनार्थम् । ननु च कथं जीमूतवाहनादिर्नागानन्दादावुदात्त इत्युच्यते । औदात्त्यं हि नाम सर्वोत्कर्षेण वृत्तिः । तच्च विजिगीषुत्व एवोपपद्यते । जीमूतवाहनस्तु निर्जिगीषुतयैव कविना प्रतिपादितः । यथा—

'तिष्ठन्भाति पितुः पुरो भुवि यथा सिंहासने किं तथा
किं संवाहयतः सुखानि चरणौ तातस्य किं राजकम् ।
किं भुक्ते भुवनत्रये धृतिरसौ भुक्तोज्झिते या गुरो-
रायासः खलु राज्यमुज्झितगुरोस्तेनास्ति कश्चिद्गुणः ॥'

इत्यनेन ।

'पित्रोर्विधातुं शुश्रूषां त्यक्त्वैश्वर्यं क्रमागतम् ।
वनं याम्यहमप्येष यथा जीमूतवाहनः ॥'

इत्यनेन च । अतोऽस्यात्यन्तशमप्रधानत्वात्परमकारुणिकत्वाच्च वीतरागवच्छान्तता । अन्यच्चायुक्तं यत्तथाभूतं राज्यसुखादौ निरभिलाषं नायकमुपादायान्तरा तथाभूतमलयवत्यनुरागोपवर्णनम् । यच्चोक्तं सामान्यगुणयोगी द्विजादिर्धीरशान्त इति, तदपि पारिभाषिकत्वादवास्तवमित्यभेदत्वम् । अतो वस्तुस्थित्या बुद्ध-युधिष्ठिर-जीमूतवाहनादिव्यवहाराः शान्ततामाविर्भावयन्ति ।

अत्रोच्यते—यत्तावदुक्तं सर्वोत्कर्षेण वृत्तिरौदात्त्यमिति, न तज्जीमूतवाहनादौ परिहीयते । न ह्येकरूपैव विजिगीषुता । यः केनापि शौर्यत्यागदयादिनान्यानतिशेते स विजिगीषुः, न यः परोपकारेणार्थग्रहादिप्रवृत्तः । तथात्वे च मार्गदूषकादेरपि धीरोदात्तत्वप्रसक्तिः । रामादेरपि जगत्पालनीयमिति दुष्टनिग्रहप्रवृत्तस्य नान्तरीयकत्वेन भूम्यादिलाभः । जीमूतवाहनादिस्तु प्राणैरपि परार्थसंपादनाद्विश्वमप्यतिशेत इत्युदात्ततमः । यथोक्तम्—'तिष्ठन्भाति—' इत्यादिना विषयसुखपराङ्मुखतेति, तत्सत्यम् । कार्पण्यहेतुषु स्वसुखतृष्णासु निरभिलाषा एव जिगीषवः । यदुक्तम्—

'स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः
प्रतिदिनमथवा ते वृत्तिरेवंविधैव ।
अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णं
शमयति परितापं छाययोपाश्रितानाम् ॥'

इत्यादिना । मलयवत्यनुरागोपवर्णनं त्वशान्तरमाश्रयं शान्तनायकतां प्रत्युत निषेधति । शान्तत्वं चानहंकृतत्वं तच्च विप्रादेरौचित्यप्राप्तमिति वस्तुस्थित्या विप्रादेः शान्तता न स्वपरिभाषामात्रेण । बुद्धजीमूतवाहनयोस्तु कारुणिकत्वाविशेषेऽपि सकामनिष्कामकरुणत्वादिधर्मत्वाद्भेदः । अतो जीमूतवाहनादेर्धीरोदात्तत्वमिति ।

The source of the plot of this play can be traced to Bṛhatkathā— a work written in the Paiśācī language by Guṇāḍhya who lived about the 1st century A. D. Of course Bṛhatkathā is not now available to us. But there are two renderings of it in Sanskrit, one by Kṣemendra, viz., the Bṛhatkathāmañjarī, and the other by Somadeva, viz., the Kathāsaritsāgara, both of whom lived in the 11th century A. D. From a comparison of the Kathāsaritsāgara, 23rd Taraṅga, 16th chapter, with the present drama, it will be easily perceived that the author of this play faithfully follows the original except in such places as necessitate a variation of the plot for the purpose of dramatisation. For example, in the original, the Hero and the Heroine learn each other's name at the first interview. But in view of the later attempted suicide of the Heroine, the dramatist cleverly keeps the Heroine in the dark

about the identity of the Hero. For an idea of similar variations in the plot, the reader will do well to go through the original Kathāsaritsāgara itself.

The Nāndī in praise of Buddha and the description of the part played by Gāurī in the plot show that at least in the view of the author there was no antagonism between the two great faiths of the East, viz., Hinduism and Buddhism, and also that in his time both the religions were equally respected.

With regard to the time-analysis of the play, it can be easily observed that the Fifth Act is practically a continuation of the Fourth Act and that there is absolutely no interval between the two. Between the Third Act which deals with the marriage and the Fourth Act which deals with the Hero's stroll to the beach, a few days must have elapsed, but not exceeding ten in number, for red garments have been ordered to be taken to the bridegroom for 10 days from the date of matrimony. The Third Act begins in a morning and ends in the evening of the same day. Between the Second and Third Acts there is no interval. The end of the Second Act announces the marriage, and the Third Act deals with the jubilation on the happy occasion. But between the First and Second Acts a few days must have elapsed in order to enable the Hero to say नीताः किं न निशाः शशाङ्कधवलः and Viśvāvasu

to say वत्स मित्रावसो कुमारो जीमूतवाहनोऽस्माभिरिहाश्रमवासात् सुपरीक्षितः । तद्योग्योऽयं वरः, तस्मै वत्सा मलयवती प्रतिपाद्यताम्. Kulapati Kāuśika's words reproduced by the Hermit वत्स शाण्डिल्य पितुराज्ञया युवराजो मित्रावसुः भविष्यद्विद्याधरचक्रवर्तिनं कुमारं जीमूतवाहनमिहैव मलयपर्वते क्वापि वर्तमानं भगिन्या मलयवत्या वरहेतोर्द्रष्टुम् अद्य गतः perhaps refer to a preliminary interview which Mitrāvasu seeks with a view to ascertain whether the Hero will be a suitable bridegroom, and not to an interview at which he actually makes the offer. All the scnes of the Act, it may be clearly seen, are laid in the Malaya mountain.

With regard to the comic scene of Śekharaka at the beginning of the Third Act, the propriety of including it in the Aṅka itself instead of making it a separate Interlude, is likely to be called in question, especially as the scene has no bearing on the growth of the plot. But a careful analysis of the development of the Rasa will disclose that the poet has advisedly done so. Only incidents of little value or details that have no bearing on the Rasa can be indicated in an Interlude according to the following rule laid down in Daśarūpaka :—

नीरसोऽनुचितस्तत्र संसूच्यो वस्तुविस्तरः.

On the other hand, Śṛṅgāra and Hāsya being twin sisters, any picture of the Hāsya, as has been made in Śekharaka's scene is bound to increase the effect of Śṛṅgāra which is the main Rasa in the

Third Act, which would have been missed if the scene were not part and parcel of the Act itself.

The stage-direction for Vidūṣaka's bathing in the Third Act is also likely to be called in question on the ground that it is prohibited on the stage by the following rule of dramaturgy laid down by Daśarūpaka :—

दूराह्वानं वधं युद्धं राज्यदेशादिविप्लवम् ।
संरोधं भोजनं स्नानं सुरतं चानुलेपनम ॥
अम्बरग्रहणादीनि प्रत्यक्षाणि न निर्दिशेत् ॥

The short answer to the objection is that a poet's genius will cover a hundred faults, as has been so ably expressed in the Dhvanyāloka :—

अव्युत्पत्तिकृतो दोषः शक्त्या संव्रियते कवेः ।
यस्त्वशक्तिकृतस्तस्य स झटित्यवभासते ॥

In the matter of the readings of the text, I have entirely followed the Trivandrum Sanskrit Series edition of the play. In the course of my translation of this play, I had the benefit of several suggestions and criticisms from Vidwan Govinda Pisharody, Malayalam Pandit of the Presidency College, Madras to whom my thanks are due.

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ARGUMENT OF THE PLAY

Act I. Fond of serving his parents and indifferent to the pleasures of kingship, the Vidyādhara Prince Jīmūtavāhana, finds out a site for the hermitage for his aged parents at the Malaya mountain at the bidding of his father. Remaining there, he hears a song and proceeds along with Vidūṣaka, following the song and comes to the temple of Gāurī where the Siddha Princess Malayavatī, is playing on the lute. Hidden by a thicket, he overhears her conversation with the servant-maid in the course of which it transpires that she dreamt a dream on the previous night that the future Vidyādhara Emperor will take her hand by the grace of the Goddess. At this stage the Hero appears before the Heroine who on seeing him feels shy through love. Then a hermit enters and takes the Heroine to her home as required by her parents. The Vidūṣaka feels joyous on seeing his friend smitten by love.

Act II. Deeply affected by love for the Hero, Malayavatī walks to the sandal-bower where the cooling materials applied to her body by the maid-servant only serve to increase the heat of her

torment. Equally oppressed by love for the Heroine, Jīmūtavāhana walks to the same sandal-bower along with Vidūṣaka in order to relieve himself of the agony due to love. The Heroine and the servant-maid, hidden under a bush, overhear the conversation between the Hero and his friend, in which the Hero narrates that he saw in dream his sweetheart weeping in indignation towards him. The Hero writes the picture of his sweetheart on the Moon-slab in the bower and amuses himself by the sight of the same. At this stage the Siddha Prince Mitrāvasu enters and tells the Hero that he is to give his sister Malayavatī in marriage to him as directed by his father. Ignorant of the identity of Malayavatī, the Hero declines the offer, stating that his heart is pledged to another lady. Mitrāvasu, however, goes out to consult the Hero's parents at the suggestion of Vidūṣaka. This is too trying an ordeal for the Heroine, and she attempts to commit suicide by hanging herself on a tree. The servant-maid raises an alarm, and the Hero runs to the rescue of the Heroine and takes her by the hand.

The Heroine learns that the sweetheart written by the Hero on the Moon-slab was no other than herself and takes consolation. The Gāndharva marriage is thus brought about between the Hero and the Heroine. The servant-maid enters and

announces that Jīmūtavāhana's parents have consented to the alliance and the marriage is to be celebrated that very day, and takes the Heroine for her bath. The Hero and Vidūṣaka also walk out for their bath.

Act III. After a comic scene setting out the jubilation of a drunken Viṭa on the happy occasion of the Hero's wedlock, the Hero is seen to walk in the park with his newly married wife and expatiate on her beauty. The servant-maid of the Heroine blackens the face of Vidūṣaka with Tamala juice. The arrival of Prince Mitrāvasu marks the exit of the Heroine with her servant-maid. Mitrāvasu informs the Hero of the seizure of his kingdom by Mataṅga. But the Hero accepts the news gladly, and he even declines the offer of Mitrāvasu for crushing his enemy.

Act IV. The Hero has a stroll along with Mitrāvasu to the sea-shore where he witnesses huge heaps of bones of snakes devoured by Garuḍa. Mitrāvasu is called away by his father. The serpent Śaṅkhacūḍa comes to the slaughter-slab as food for Garuda at the bidding of Vāsuki, that day being his turn. Moved by pity, the Hero resolves to offer himself as food for Garuḍa in the place of Śaṅkhacūḍa. But the latter would not allow it. However when Śaṅkhacūḍa goes out to worship

God before offering himself as food, Jīmūtavāhana covers himself with a pair of red garments (which is the victim's sign) accidentally got from his mother-in-law through the chamberlain on the occasion of the honey-moon and gets up the slaughter slab. Garuḍa comes in hot haste, and seizes him when flowers fall from the sky and drums deat.

Act V. Garuḍa takes hold of the Hero for his prey and carries him to the hillock near by. While so doing, the Hero's crest-jewel with wet flesh and hair clinging to it falls at the feet of his father at the hermitage which makes him gravely anxious about his son. Śaṅkhacūḍa on coming back to the slaughter-slab, finds the Hero already carried away by Garuḍa, and follows the track of his blood. On the way he meets Jīmūtaketu and divulges the sad news to him. The Hero's parents and wife resolve to put an end to their lives by entering the fire. But at the suggestion of Śaṅkhacūḍa they agree to follow him but with the sacrificial fire in hand. Śaṅkhacūḍa goes in advance and meets Garuḍa with the Hero lain in front. Garuḍa is puzzled at the courage and cheerfulness of the Hero, and stops from eating. The Hero urges him on to eat and satisfy his appetite. Garuḍa is apprised of Śaṅkhacūḍa's presence and of the fact that he has

been sent by Vāsuki for his food. The Hero's parents and wife also come to the place. Garuḍa is awfully ashamed of his act, and resolves to enter the sub-marine fire. The Hero dissuades him from so doing and advises him that the right method of expiation lies in desisting from slaughter of animals in future. Penitence dawns upon Garuḍa, and he takes a vow accordingly. The Hero feels pangs of death which makes all lament With a view to restore the Hero to life, Garuḍa flies up to the heavens and sends forth a shower of ambrosia. By that time Gāurī, the favourite Goddess of Malayavatī appears and sprinkles water over the Hero who comes back to life unhurt. The shower of ambrosia from above restores the innumerable deceased snakes to life, and the joy of serpents in thus accomplished. The Hero is anointed with holy waters by Gāuri and is crowned by her as the Emperor of the Vidyādharas.

DRAMATIS PERSONÆ

सूत्रधारः

नटी

नायकः (जीमूतवाहनः)

विदूषकः (आत्रेयः)

नायिका (मलयवती)

चतुरिका (चेटी)

तापसः (शाण्डिल्यः)

मनोहरिका (चेटी)

मित्रावसुः

विटः (शेखरकः)

चेटः (विटस्य भृत्यः)

नवमालिका (चेटी)

काञ्चुकीयः

प्रतीहारः (सुनन्दः)

वृद्धा (शङ्खचूडमाता)

शङ्खचूडः

किंकरः (वासुकिभृत्यः)

गरुडः

जीमूतकेतुः

देवी (जीमूतकेतुपत्नी)

गौरी

॥ श्रीः ॥

श्रीहर्षदेवप्रणीतं

॥ नागानन्दम् ॥

प्रथमोऽङ्कः ।

ध्यानव्याजमुपेत्य चिन्तयसि कामुन्मील्य चक्षुः क्षणं
पश्यानङ्गशरातुरं जनमिमं त्रातापि नो रक्षसि ।
मिथ्याकारुणिकोऽसि निर्घृणतरस्त्वत्तः कुतोऽन्यः पुमान्
सेर्ष्यं मारवधूभिरित्यभिहितो बोधौ जिनः पातु वः ॥१॥

ACT THE FIRST.

WHICH LADY are yon thinking of under the pretext of meditation? Open your eye for a moment, and look at us who are worried by the arrows of Love. A protector as you are, you do not protect us. You are falsely reputed to be compassionate. How is any other man more merciless than you? Being thus addressed in jealousy by Māra's daughters, may JINA in his state of realisation protect you. (1)

अपिच—

कामेनाकृष्य चापं हतपटुपटहावल्गिभिर्मारवीरै-
र्भ्रूभङ्गोत्कम्पजृम्भास्मितललितवता दिव्यनारीजनेन ।
सिद्धैः प्रह्वोत्तमाङ्गैः पुलकितवपुषा विस्मयाद् वासवेन
ध्यायन् बोधेरवाप्तावचलित इति वः पातु दृष्टो मुनीन्द्रः ॥२॥

(नान्द्यन्ते ततः प्रविशति सूत्रधारः ।)

सूत्रधारः—अद्याहमिन्द्रोत्सवे सबहुमानमाहूय नानादिग्देशागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः । यथा—

Besides,

May the Lord of sages protect you, who when meditating was seen with wonder, unshaken in the enjoyment of realisation—by Cupid with his drawn bow, by the soldiers of Cupid dancing while beating their loud drums, by the celestial damsels knitting their brows and possessed of tremour, yawning, smile and elegant movements of limbs, by seers with heads bent low, and by Indra with his body covered all over with hair standing on their legs. (2)

(*At the end of the Stage-benediction, enter* the Stage-director)

Stage-director. To-day, in the festival held in honour of Indra, I was cordially invited and told by the assemblage of princes who had arrived from the several countries in different quarters and who are dependent on the lotus-like feet of King Śrī

यत् तदस्मत्स्वामिना श्रीहर्षदेवेनापूर्ववस्तुरचनालंकृतं विद्याधर-जातकप्रतिबद्धं नागानन्दं नाम नाटकं कृतमित्यस्माभिः श्रोत्रपरम्परया श्रुतं, न प्रयोगतो दृष्टम्। तत्तस्यैव राज्ञो बहुमानादस्मासु चानुग्रहबुद्धया यथावत् प्रयोगेनाद्य त्वया नाटयितव्यमिति। तद् यावदिदानीं नेपथ्यरचनां कृत्वा यथाभिलषितं संपादयामि। आवर्जितानि च सामाजिकजनमनांसीति मे निश्चयः। कुतः—

श्रीहर्षो निपुणः कविः परिषदप्येषा गुणग्राहिणी
लोके हारि च बोधिसत्त्वचरितं नाट्ये च दक्षा वयम्।
वस्त्वेकैकमपीह वाञ्छितफलप्राप्तेः पदं किं पुन-
र्मद्भाग्योपचयादयं समुदितः सर्वो गुणानां गणः ॥३॥

Harṣadeva thus:—'It has been heard by us by hearsay that a drama has been composed by our lord Śrī Harṣadeva named Nāgānanda which is adorned by the description of a novel plot and which relates to the story known as Vidyādharajataka. But it has not been seen represented on the stage. Therefore out of regard for that king and with a view to obliging us, let it be duly represented by you on the stage.' Therefore I shall just make arrangements for dressing, and do as desired. I am sure that the minds of the audience are already won over; because—

Śrī Harṣa is a clever poet, and this assembly can appreciate merits. The story of Bodhisattva is popular in the whole world, and we are experts on the

तद् यावद् गृहिणीमाहूय सङ्गीतकमनुतिष्ठामि ।

(परिक्रम्य नेपथ्याभिमुखमवलोक्य)

द्विजपरिजनबन्धुहिते मद्भवनतटाकहंसि मृदुशीले ।
परपुरुषचन्द्रकमलिन्यार्ये कार्यादितस्तावत् ॥ ४ ॥

(प्रविश्य सास्रा)

नटी—अय्य इयह्मि । आर्य इयमस्मि ।

सूत्रधारः—(विलोक्य) आर्ये नागानन्दे नाटयितव्ये किमिदमकारणमेव रुद्यते ।

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stage. Each one of the objects here is the cause of achieving the desired end. What then, when to my great fortune all good things have combined! (3)

Therefore I shall just call my housewife and set the music into play.

(Walking around and looking towards the dressing-room)

Oh lady, good alike to Brahmins, servants and kinsmen, she-swan of the lake in the form of my home, Oh lady of gentle manners, lotus-bed to the moon in the shape of other males, here please on business. (4)

(Enter weeping)

Actress. Sir, here I am.

Stage-director. *(Looking)* Madam, when Nāgānanda is to be put on boards, why do you weep without reason ?

नटी—अय्य कहं ण रोदिस्सं । जदा तादो अज्जुआ अ थविरभावजादणिव्वेदाओ कुडुम्बभारुव्वहणजोग्गो दाणिं तुवं ति हिअए आरोविअ तवोवणं गदाओ ।

आर्य कथं न रोदिष्यामि । यदा तातोऽज्जुका च स्थविरभावजातनिर्वेदौ कुटुम्बभारोद्वहनयोग्य इदानीं त्वमिति हृदय आरोप्य तपोवनं गतौ ।

सूत्रधारः—कथं मामपि परित्यज्य वनं प्रयातौ पितरौ । (विचिन्त्य) तत् किमिदानीं युज्यते । अथवा, कथमहं गुरुचरणपरिचर्यासुखं परित्यज्य गृहे तिष्ठामि । कुतः,

पित्रोर्विधातुं शुश्रूषां त्यक्त्वैश्वर्यं क्रमागतम्
वनं याम्यहमप्येष यथा जीमूतवाहनः ॥ ५ ॥

(निष्क्रान्तौ ।)

आमुखम् ।

Actress. Sir, how shall I not weep when the sire and madam, out of disgust for the world due to old age, have gone to the penance-grove, having conceived in their mind that you are now fit to bear the burden of the household ?

Stage-director. How have my parents gone to the forest, having forsaken even me ? (*Reflecting*) Then what is proper now ? Or, how shall I remain at home leaving off the joy of serving the feet of my parents ? Because,

For doing service to my parents, after giving up my hereditary wealth, I shall also go to the

(ततः प्रविशति नायको विदूषकश्च।)

नायकः—

रागस्यास्पदमित्यवैमि नहि मे ध्वंसीति न प्रत्ययः
कृत्याकृत्यविचारणासु विमुखं को वा न वेत्ति क्षितौ।
एवं निन्द्यमपीदमिन्द्रियवशं प्रीत्यै भवेद् यौवनं
भक्त्या याति यदीत्थमेव पितरौ शुश्रूषमाणस्य मे॥६॥

विदूषकः—(सरोषम्) भो वअस्स ण णिव्विण्णो एव तुवं एत्तिअं कालं एदाणं जीवन्तमुदाणं वुड्ढाणं किदे ईदिसं वणवासदुक्खं अणुहवन्तो। ता पसीद। दाणिं पि दाव गुरुजणसुस्सूसाणिब्बन्धादो णिव्वत्तिअ इच्छापरिभोअरमणिज्जं रज्जसोक्खं अणुभवीअदु।

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woods just as this Jīmūtavāhana. (5)

(Exeunt)

PRELUDE

(Enter the Hero *and* Vidūṣaka*)*

Hero. I know this (youth) to be the producer of lust, nor do I not know that it is transient. Who on earth does not know this to obstruct the discrimination between good and bad ? And, it is under the control of organs. Thus reprehensible though it be, this youthfulness will contribute to my pleasure if only it passes thus while I am serving my parents with devotion. (6)

(सरोषम्) भो वयस्य न निर्विण्ण एव त्वमेतावन्तं कालमेतयोर्जीवन्मृतयोर्वृद्धयोः कृत ईदृशं वनवासदुःखमनुभवन्। तत् प्रसीद। इदानीमपि तावद् गुरुजनशुश्रूषानिर्बन्धान्निवृत्येच्छापरिभोगरमणीयं राज्यसौख्यमनुभूयताम्।

नायकः—सखे न सम्यगभिहितम्। कुतः,

तिष्ठन् भाति पितुः पुरो भुवि यथा सिंहासने किं तथा
किं संवाहयतः सुखानि चरणौ तातस्य किं राजकम्।
किं भुक्ते भुवनत्रये धृतिरसौ भुक्तोज्झिते या गुरो-
रायासः खलु राज्यमुज्झितगुरोस्तेनास्ति कश्चिद् गुणः॥७॥

Vidūṣaka. *(Angrily)* Friend, you are yet not disgusted with undergoing this kind of misery due to life in the forest all this time for the sake of this aged pair, dead though breathing. Therefore be pleased. At least now turn back from persistence in serving your parents, and enjoy the charming happiness of kingship which will yield pleasures to your heart's content.

Hero. Friend, not well said. Because,

Does a man shine so much on the throne as when standing on the Earth in front of his father? Are the pleasures of a man who is shampooing the feet of his father available to one who is lording over a number of kings? Will there be the same satisfaction while enjoying the three worlds as the one which a man has when eating the remnants of food left by his father? Kingship is indeed a worry

विदूषकः—(आत्मगतम्।) अहो से गुरुजणसुस्सूसाणुराओ। (विचिन्त्य) भोदु, एव्वं दाव भणिस्सं। (प्रकाशम्) भो वअस्स ण खु अहं केवलं रज्जसोक्खं उद्दिसिअ एव्वं भणामि। अण्णं पि दे करणिज्जं अत्थि एव्व।

(आत्मगतम्) अहो अस्य गुरुजनशुश्रूषानुरागः। (विचिन्त्य) भवतु एवं तावद्भणिष्यामि। (प्रकाशम्) भो वयस्य न खल्वहं केवलं राज्यसौख्यमुद्दिश्यैवं भणामि। अन्यदपि ते करणीयमस्त्येव।

नायकः—वयस्य ननु कृतमेव करणीयम्। पश्य,

न्याय्ये वर्त्मनि योजिताः प्रकृतयः सन्तः सुखं स्थापिता
नीतो बन्धुजनस्तथात्मसमतां राज्येऽपि रक्षा कृता।

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to one who has left off his parents. Is there any merit in it ? (7)

Vidūṣaka. *(To himself)* Ah! What a zeal has he for serving his parents! *(Reflecting)* Let it be. I shall tell him thus. *(Aloud)* Oh friend, I am of course not saying this simply with a view to the pleasures of kingship. There is something more to be done by you.

Hero. Friend, I have already done what I should do. See—

The ministers have been brought up in the virtuous path. The learned have been placed in affluence. Likewise the kinsfolk have been placed on a par with myself, and the kingdom has been

दत्तो दत्तमनोरथाधिकफलः कल्पद्रुमोऽप्यर्थिने
किं कर्तव्यमतः परं कथय वा यत् ते स्थितं चेतसि ॥८॥

विदूषकः—भो वअस्स अच्चन्तसाहसिओ मदङ्गदेवहदओ दे पडिवक्खो । तस्सिं च समासण्णट्ठिदे पहाणामच्चसमहिट्ठिदं पि ण तुए विणा रज्जं सुत्थिदं ति मे पडिभादि ।

भो वयस्य अत्यन्तसाहसिको मतङ्गदेवहतकस्ते प्रतिपक्षः । तस्मिंश्च समासन्नस्थिते प्रधानामात्यसमधिष्ठितमपि न त्वया विना राज्यं सुस्थितमिति मे प्रतिभाति ।

नायकः—किं मतङ्गो राज्यं ग्रहीष्यतीत्याशङ्कसे । यद्येवं ततः किम् । स्वशरीरतः प्रभृति परार्थमेव सर्वं मया परिपाल्यते । यत् तु स्वयं

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placed under protection. Even the Kalpaka tree which gives more than what is desired has been given away to the man who prayed for it. What more remains to be done ? Or, tell what is in your mind ? (8)

Vidūṣaka. Oh friend, the wretched king Mataṅga, a most daring person, is your foe. It strikes me that when he is near, the kingdom is not safe without you, though looked after by the Prime Minister.

Hero. Do you apprehend that Mataṅga will capture the kingdom ? Even then what does it matter ? Everything including my own body is protected by me for the sake of others. Whatever is

न दीयते, तत् तातानुरोधात् । तत् किमनेनावस्तुना चिन्तितेन । वरं ताताज्ञैवानुष्ठिता । आज्ञापितोऽस्मि तातेन । यथा—वत्स जीमूतवाहन बहुदिवसपरिभोगेन दूरीकृतं समित्कुशकुसुमम् । उपयुक्तमूलफलकन्दनीवारप्रायमिदं स्थानं वर्तते । तन्मलयपर्वतं गत्वा निवासयोग्यमाश्रमपदं निरूपयेति । तद्यावन्मलयमेव गच्छावः ।

(उभौ परिक्रामतः ।)

विदूषकः—भो वअस्स पेक्ख पेक्ख । एसो खु सरसघणसिणिद्धचन्दणवणुच्छङ्गपरिमिळणळग्गबहळपरिमळो विसमतडपडणजज्जरिज्जन्तणिज्झरुच्छळिअसिसिरसीअरासारवाही पढमसङ्गमुक्कण्ठिअपिआकण्ठग्गहो विअ मग्गपरिस्समं अवणअन्तो रोमञ्चेदि पिअवअस्सं मळअमारुओ ।

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not given away by myself is withheld out of respect for the wishes of my father. Therefore why think you of this empty thing ? Better if my father's command alone were carried out. I have been thus commanded by my father—'Dear son Jīmūtavāhana, owing to long occupation of this place, the Samits, Kuśa grass and flowers have become too remote. This place has become practically destitute of roots, fruits, bulbous roots and grain owing to user. Therefore go to the Malaya mountain, and find out a site for our hermitage fit for occupation.' Hence let us both go to the Malaya.

(Both walk about)

Vidūṣaka. Oh friend, see, see. This zephyr

भो वयस्य पश्य पश्य । एष खलु सरसघनस्निग्धचन्दनवनोत्सङ्गपरिमिलनलब्धबहलपरिमलः विषमतटपतनजर्जरीक्रियमाणनिर्झरोच्छलितशिशिरशीकरासारवाही प्रथमसङ्गमोत्कण्ठितप्रियाकण्ठग्रह इव मार्गपरिश्रममपनयन् रोमाञ्चयति प्रियवयस्यं मलयमारुतः ।

नायकः–(विलोक्य) अये कथं प्राप्ता एव मलयपर्वतम् । (सर्वतो दत्तदृष्टिः) अहो रामणीयकमस्य । तथाहि—

माद्यद्दिग्गजगण्डभित्तिकषणैर्भग्नस्रवच्चन्दनः
क्रन्दत्कन्दरगह्वरो जलनिधेरास्फालितो वीचिभिः ।
पादालक्तकरक्तमौक्तिकशिलः सिद्धाङ्गनानां गतैः
सेव्योऽयं मलयाचलः किमपि मे चेतः करोत्युत्सुकम् ॥९॥

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of Mount Malaya, gaining excessive fragrance by coming into contact with forests of sandal trees which are juicy, dense and glossy, wafting chill sprays of water risen from mountain-torrents which get shattered by dashing against rugged banks makes your hair stand on their ends, relieving you of the fatigue of journey just as the eager embrace of a beloved in the first union.

Hero. *(Looking)* Oh! We have actually reached Mount Malaya. *(Looking all round)* Oh, how charming is this! Accordingly,

This Malaya mountain which abounds in sandal trees crushed and flowing with juice as a result of the rubbings of the wall-like cheeks of the infatuated elephants in guard of the extremities,—which, being

तदेवारुह्य निवासयोग्यमाश्रमं निरूपयावः ।

(आरोहणं नाटयतः ।)

नायकः—(निमित्तं सूचयन् ।) सखे ।

स्पन्दते दक्षिणं चक्षुः फलकाङ्क्षा न मे क्वचित् ।
न च मिथ्या मुनिवचः कथयिष्यति किंन्विदम् ॥ १० ॥

विदूषकः—भो वअस्स आसण्णं दे पिअं णिवेदेदि ।

भो वयस्य आसन्नं ते प्रियं निवेदयति ।

नायकः—एवं नाम, यथा भवान् ब्रवीति ।

विदूषकः—(सहर्षम्) भो वअस्स एदं खु सविसेसघणसिणिद्धपाद-

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lashed against by the waves of the Ocean, pretends to weep aloud by the echoing hollows of caves,—which by the frequent walk of the Siddha damsels has its pearl-slabs reddened by the red lac of their feet—and which is a suitable resort for all, somehow makes my mind eager. (9)

Hence come. Let us climb up, and look for a hermitage suitable for habitation.

(Both gesticulate climbing)

Hero. *(Feeling an auspicious sign)* Friend,

My right eye throbs, but I have no desire for anything, nor will the sayings of sages become untrue. What does this indicate ? (10)

Vidūṣaka. Friend, it foretells some good thing for you in the near future.

Hero. Be it so, just as you say.

वोवसोहिदं सुरभिहविग्गंधगब्भिणुद्दामधूमणिग्गमं अणुव्विग्गमग्ग-सुहणिसण्णसावअगणं तवोवणं विअ लक्खीअदि ।

(सहर्षम्) भो वयस्य एतत् खलु सविशेषघनस्निग्धपादपोपशोभितं सुरभिहविर्गन्धगर्भितोद्दामधूमनिर्गमम् अनुद्विग्नमार्गसुखनिषण्णश्वापदगणं तपोवनमिव लक्ष्यते ।

नायकः—सखे सम्यगुपलक्षितम् । तपोवनमेवैतत् । कुतः,

वासोऽर्थं दययैव नातिपृथवः कृत्तास्तरूणां त्वचो
भग्नालक्ष्यजरत्कमण्डलु नभःस्वच्छं पयो नैर्झरम् ।
दृश्यन्ते त्रुटितोज्झिताश्च वटुभिर्मौञ्ज्यः क्वचिन्मेखला
नित्याकर्णनया शुकेन च पदं साम्नामिदं पठ्यते ॥११॥

Vidūṣaka. *(Cheerfully)* Oh friend, this seems to be a penance-grove charming through the peculiarly dense and glossy trees, and with huge columns of smoke pregnant with the fragrance of the sweet-smelling materials offered in the fire, where wild animals loiter in ease on the roads without fear.

Hero. Friend, you have rightly observed. In fact this is a penance-grove. For—

Barks of trees have been cut off for clothing, but not big ones out of compassion. The water of rivulets which is clear like the sky contains broken and worn out Kamaṇḍalus. In some places are seen the girdles made of Munja grass broken and abandoned by the boy-pupils; and owing to constant hearing, the words of the Sāma Veda are repeated by the parrot. (11)

तदेहि । प्रविश्यावलोकयावः ।

(प्रवेशनं नाटयतः)

नायकः—(सर्वतो विलोक्य) अहोतुखलु मुदितमुनिजनप्रविचार्यमाण-संदिग्धवेदवाक्यविस्तरस्य पठद्वटुजनाच्छिद्यमानार्द्रसमिधः तापस-कुमारिकापूर्यमाणबालवृक्षकालवालस्य प्रशान्तरम्यता तपोवनस्य । इह हि,

मधुरमिव वदन्ति स्वागतं भृङ्गशब्दै-
नतिमिव फलनम्रैः कुर्वतेऽमी शिरोभिः ।
मम ददत इवार्घ्यं पुष्पवृष्टीः किरन्तः
कथमतिथिसपर्यां शिक्षिताः शाखिनोऽपि ॥ १२ ॥

Therefore come. Let us enter and see.

(Both make a show of entering)

Hero. *(Looking around)* Oh, how sublime and beautiful is the penance-grove where the doubtful Vedic texts are being discussed by sages imbued with contentment, where Samits are being cut by pupils while committing to memory and where the basins at the foot of plants are being filled with water by the young maidens of sages. And here—

These trees seem to address sweet words of welcome to me through the humming of bees. They seem to offer salutation with their heads bent under the weight of their fruits, and by throwing showers of flowers they seem to offer Arghya to me.

तन्निवासयोग्यं तपोवनम् । मन्ये भविष्यतीह निवसतामस्माकं निर्वृतिः ।

विदूषकः—भो वअस्स किंणुखु एदे ईसिवळिअकन्धरा णिच्चळमुहोसरंतदरदळिअदब्भगब्भकबळा समुण्णामिअदिण्णेक्ककण्णा णिमीळिदळोअणा आअण्णअंतो विअ हरिणा ळक्खिअंति ।

भो वयस्य किंनुखल्वेते ईषद्वलितकन्धराः निश्चलमुखापसरद्दरदलितदर्भगर्भकबलाः समुन्नमितदत्तैककर्णाः निमीलितलोचना आकर्णयन्त इव हरिणा लक्ष्यन्ते ।

नायकः—(कर्णं दत्त्वा) सखे सम्यगुपलक्षितं भवता । तथाहि—

स्थानप्राप्त्या दधानं प्रकटितगमकां मन्द्रतारव्यवस्थां
निर्ह्रादिन्या विपञ्च्या मिलितमलिरुतेनेव तन्त्रीस्वनेन ।

Have even the trees here been taught the reception of guests? (12)

Therefore, this is a penance-grove fit for residence. I think we shall be happy by residing here.

Vidūṣaka. Oh friend, how is it these deer appear to be listening—with necks slightly bent back and with morsels of half-cut darbha grass dropping down from open mouths kept steady, having raised and lent one of their ears and having closed their eyes?

Hero. (*Lending his ear*) Friend, you have observed rightly. Accordingly,

These deer with their bodies turned in a curve, after stopping the noise of grinding the morsels of grass standing between their teeth, listen to a song

एते दन्तान्तरालस्थिततृणकवलच्छेदशब्दं नियम्य
व्याजिह्माङ्गाः कुरङ्गाः स्फुटललितपदं गीतमाकर्णयन्ति॥१३॥

विदूषकः—भो वअस्स को णु खु एसो तवोवणे गाअदि।
भो वयस्य को नु खल्वेष तपोवने गायति।

नायकः—यथा कोमलाङ्गुलितलाभिहन्यमाना नातिस्फुटं क्वणन्ति तन्त्र्यः, काकलीप्रधानं च गीयते, तथा तर्कयामि (अङ्गुल्यग्रेणाग्रतो निर्दिशन्) अस्मिन्नायतने देवतामाराधयन्ती काचिद् दिव्ययोषिदुपवीणयतीति।

विदूषकः—भो वअस्स एदं देवाअदणं पेक्खह्म।

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whose words are distinct and sweet, which consists of regulated low and high pitches of tone exhibiting varieties of Gamaka by the use of appropriate vocal organs, and which is, as with the humming of bees, in unison with the tone of the strings of a lute emitting sweet notes. (13)

Vidūṣaka. Oh friend, who is he that sings in the penance-grove?

Hero. As the strings being beaten by tender fingers sound feebly, and as it is sung primarily in the Kākalī tone, I infer (*pointing with the tip of his finger in front*) that in this temple a certain divine damsel plays on the lute in propitiation of the Deity.

Vidūṣaka. Friend, let us see this temple.

भो वयस्य एतद् देवतायतनं पश्यावः ।

नायकः—साधूक्तम् । वन्द्याः खलु देवताः । (उपसर्पन् सहसा स्थित्वा) वयस्य कदाचिद् द्रष्टुमनर्होऽयं जनो भविष्यति । तदनेन तावत् तमालगुल्मेनान्तरितौ देवतादर्शनावसरं प्रतिपालयावः । (तथा कुरुतः)

(ततः प्रविशति भूमावुपविष्टा वीणां वादयन्ती मलयवती चेटी च ।)

नायिका—(वीणया सह गायति ।)

उत्फुल्लकमलकेसरपरागगौरद्युते मम हि गौरि ।
अभिवाञ्छितं प्रसिध्यतु भगवति युष्मत्प्रसादेन ॥ १४ ॥

नायकः—(कर्णं दत्त्वा) वयस्य अहो गीतम् । अहो वादित्रम् ।

व्यक्तिर्व्यञ्जनधातुना दशविधेनाप्यत्र लब्धामुना
विस्पष्टो द्रुतमध्यलम्बितपरिच्छिन्नस्त्रिधायं लयः ।

Hero. Well said. Indeed gods are to be worshipped. (*Going near and stopping suddenly*) Friend, perhaps the person here may be one that ought not to be seen. Therefore, remaining hidden by this bush of Tamāla plants, let us await an opportunity to see the God. (*They do so*)

(*Enter* Malayavatī *seated on the earth and playing the lute, and her* Female attendant)

Heroine. (*Sings in harmony with the lute*) Oh Goddess Gāurī, possessed of yellow hue like that of the dust on the filament of a full-blown lotus, may my desire fructify through your grace. (14)

Hero. (*Lending his ear*) Friend, Oh the song! Oh the lute!

गोपुच्छाप्रमुखाः क्रमेण यतयस्तिस्रोऽपि संवादिताः
सत्त्वौघानुगताश्च वाद्यविधयः सम्यक् त्रयो दर्शिताः ॥१५॥

चेटी—भट्टिदारिए चिरं खु वाइदं । ण खु दे परिस्समो अग्गहत्थाणं ।

भर्तृदारिके चिरं खलु वादितम् । न खलु ते परिश्रमोऽग्रहस्तयोः ।

नायिका—हञ्जे चउरिए भअवदीए पुरदो वादयन्तीए कुदो मम परिस्समो ।

हञ्जे चतुरिके भगवत्याः पुरतो वादयन्त्याः कुतो मम परिश्रमः ।

चेटी—(साधिक्षेपम्) भट्टिदारिए णं भणामि किं एदाए णिक्करुणाए पुरदो वाइदेण । एत्तिअं कालं कण्णआजणदुक्खरेहिं णिअमोपवासेहिं आराहअन्तीए ण दे पसादं दंसेदि ।

Here distinctness has been secured by the tenfold play on the lute. The musical time which is of three kinds viz., the quick, the middling and the slow is made clear. The three musical pauses, Gopucchā and others have been harmonised in due course; and the three kinds of playing on musical instruments viz., Sattva, Ogha and Anugata have been well shown. (15)

Maid-servant. Princess, you have long played on the lute. Is there no pain in your fore-arms ?

Heroine. Girl Caturikā, whence is pain to me when I am playing on the instrument in front of the Goddess ?

(साधिक्षेपम्) भर्तृदारिके ननु भणामि किमेतस्या निष्करुणायाः पुरतो वादितेन । इयन्तं कालं कन्यकाजनदुष्करैर्नियमोपवासैराराधयन्त्या न ते प्रसादं दर्शयति ।

विदूषकः—भो वअस्स कण्णआ खु एसा, कीस ण पेक्खह्म ।
भो वयस्य कन्या खल्वेषा, कस्मान्न पश्यावः ।

नायकः—को दोषः । निर्दोषदर्शना हि कन्यकाः । किन्तु कदाचिदस्मान् दृष्ट्वा बालभावसुलभलज्जासाध्वसान्न चिरमिह तिष्ठेत् । तदनेनैव तावल्लताजालान्तरेण पश्यावः ।

(उभौ पश्यतः ।)

विदूषकः—(दृष्ट्वा सविस्मयम्) भो वअस्स पेक्ख पेक्ख । एसा ण केवलं वीणाए कण्णाणं एव्व सुहं उप्पादेदि । इमिणा (वीणा) विण्णाणाणुरूवेण रूवेण अक्खीणं पि सुहं उप्पादेदि । का वुण

Maid-servant. (In a taunting manner) Princess, I do say what is the use of playing on the lute before this merciless Goddess ? She does not show her grace to you though you have been propitiating her all this time by means of austerities and fasts difficult for maidens to observe.

Vidūṣaka. Oh friend, she is a maiden, why not we see her ?

Hero. What harm ? There is no harm in seeing virgins. But perhaps on seeing us she will not remain here long out of shyness and timidity due to young age. Therefore let us see through the interspace in the bush of creepers. *(Both see*

एसा, किं दाव देवी, आदु णाअकण्णआ, आहो विज्जाहरदारिआ, उदाहो सिद्धउळसंभवत्ति ।

(दृष्ट्वा सविस्मयम्) भो वयस्य पश्य पश्य । एषा न केवलं वीणया कर्णयोरेव सुखमुत्पादयति । अनेन (वीणा) विज्ञानानुरूपेण रूपेणाक्ष्णोरपि सुखमुत्पादयति । का पुनरेषा, किं तावत् देवी, अथवा नागकन्यका, आहोस्वित् विद्याधरदारिका, उताहो सिद्धकुलसंभवेति ।

नायकः—(सस्पृहमवलोकयन्) वयस्य केयमिति नावगच्छामि । एतत् पुनरहं जाने ।

स्वर्गस्त्री यदि तत् कृतार्थमभवच्चक्षुःसहस्रं हरे-
र्नागी चेन्न रसातलं शशभृता शून्यं मुखेऽस्याः सति ।
जातिर्नः सकलान्यजातिजयिनी विद्याधरी चेदियं
स्यात्सिद्धान्वयजा यदि त्रिभुवने सिद्धाः प्रसिद्धास्ततः ॥१६॥

Vidūṣaka. *(Seeing, with wonder)* Oh friend, see, see. Not merely does she cause pleasure to the ears by her lute, but she gives pleasure even to the eyes through her beauty which is in keeping with her skill in playing on the lute. Who then is she ? Is she a Goddess or a Nāga maiden or a Vidayādhara girl or a lady born of the race of Siddhas ?

Hero. *(Eagerly looking)* Friend, I have no idea who she is. But this do I know.

If she were a heavenly damsel, the thousand eyes of Indra have realised their purpose. If she were a Nāga maiden, the Nether-world is

विदूषकः—(नायकमवलोक्य सहर्षमात्मगतम्) दिट्ठिआ चिरस्स दाव कालस्स पडिदो खु एसो गोअरे मम्महस्स । (आत्मानं निर्दिश्य) अहवा मम एव्व बह्मणस्स ।

(नायकमवलोक्य सहर्षमात्मगतम्) दिष्ट्या चिरस्य तावत् कालस्य पतितः खल्वेष गोचरे मन्मथस्य । (आत्मानं निर्दिश्य) अथवा ममैव ब्राह्मणस्य ।

चेटी—(सप्रणयम्) भट्टिदारिए णं भणामि किं एदाए णिक्करुणाए पुरदो वाइदेण । (इति वीणामाक्षिपति ।)

(सप्रणयम्) भर्तृदारिके ननु भणामि किमेतस्या निष्करुणायाः पुरतो वादितेन । (इति वीणामाक्षिपति ।)

नायिका—हञ्जे मा मा भअवदिं गौरिं अहिक्खिव । अज्ज किदो मे भअवदीए पसादो ।

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not destitute of the full Moon so long as there is her face.. If she be a Vidyādhara lady, our community has excelled all other communities. If she is born of the Siddha race, then the Siddhas have become famous in the three worlds. (16)

Vidūṣaka. (*Looking at the Hero, joyfully to himself*) After all, he has fortunately fallen within the sway of Cupid, (*Pointing to himself*) nay, of myself, the Brahmin.

Maid-servant. (*Affectionately*) Princess, I do say, of what use is it to play the lute before this merciless Deity. (*Snatches the lute*)

Heroine. No, girl, don't abuse Goddess Gāurī.

हञ्जे मा मा भगवतीं गौरीमधिक्षिप अद्य कुतो मे भगवत्या प्रसादः।

चेटी—(सहर्षम्) भट्टिदारिए कहेहि दाव कीरिसो सो पसादो।

(सहर्षम्) भर्तृदारिके कथय तावत् कीदृशः स प्रसादः।

नायिका—हञ्जे अज्ज जाणामि सिविणए एव्वं एव्व वीणं वादअन्ती भअवदीए गौरीए भणिदह्मि। वच्छे परितुट्ठह्मि तुह एदिणा वीणाविण्णाणादिसएण इमाए बाळजणदुळ्ळहाए असाहारणाए ममोवरि भत्तीए अ। ता विज्जाहरचक्कवट्टी अइरेण दे पाणिग्गहणं णिव्वट्टइस्सिदित्ति।

हञ्जे अद्य जानामि स्वप्न एवमेव वीणां वादयन्ती भगवत्या गौर्या भणितास्मि। वत्से परितुष्टास्मि तवैतेन वीणाविज्ञानातिशयेन अनया बालजनदुर्लभयासाधारणया ममोपरि भक्त्या च। तद् विद्याधरचक्रवर्ती अचिरेण ते पाणिग्रहणं निर्वर्तयिष्यतीति।

चेटी—भट्टिदारिए जइ एव्वं किस्स सिविणएत्ति भणासि। णं

To-day she has conferred her grace on me.

Maid-servant. *(Joyfully)* Princess, tell me what sort of grace.

Heroine. Girl, tc-day I remember in my dream I was told by Goddess Gāurī while I was playing on the lute like this—'Dear, I am pleased with this proficiency of yours in the lute and this your uncommon devotion in me, rare among young people. Therefore the Emperor of the Vidyādharas will take your hand ere long.'

हिअएच्छिदो एव्व देवीए वरो दिण्णो ।

भर्तृदारिके यद्येवं कस्मात् स्वप्न इति भणसि । ननु हृदयेष्ट एव देव्या वरो दत्तः ।

विदूषकः—भो वअस्स अवसरो खु अह्माणं देवीदंसणस्स । ता एहि पविसह्म । (उपसर्पतः) (अनिच्छन्तमिव नायकं बलादाकृष्य) होदि सच्चं एव्व एसा भणादि वरो एव्व एसो देवीए दिण्णो ।

भो वयस्य अवसरः खल्वस्माकं देवीदर्शनस्य । तदेहि प्रविशावः । (उपसर्पतः) (अनिच्छन्तामिव नायकं बलादाकृष्य) भवति सत्यमेवैषा भणति वर एवैष देव्या दत्तः ।

नायिका—(ससाध्वसमुत्तिष्ठन्ती) हञ्जे को णु खु एसो ।

(ससाध्वसमुत्तिष्ठन्ती) हञ्जे को नु खल्वेषः ।

चेटी—(नायकं निरूप्य) इमाए अण्णोण्णसारिसीए आकिदीए एसो सो भअवदीए पसादत्ति तक्केमि ।

Maid-servant. Princess, if so why do you say dream ? Certainly, the boon (bridegroom) sought for by your heart has been given by the Goddess.

Vidūṣaka. Oh friend, this is the time for us to see the Goddess. Come, therefore. Let us walk in. *(Both go near) (Forcibly dragging the Hero who seems to be reluctant)* Madam, truly does she say this boon (bridegroom) has been given by the Goddess.

Heroine. (Rising perplexed) Girl, who is this ?

Maid-servant. (Looking at the Hero) By

(नायकं निरूप्य) अनयान्योन्यसदृश्याकृत्या एष स भगवत्याः प्रसाद इति तर्कयामि ।

(नायिका सस्पृहं सलज्जं नायकमवलोकयन्ती तिष्ठति ।)

नायकः—

तनुरियं तरलायतलोचने श्वसितकम्पितपीनघनस्तनि ।
श्रममलं तपसैव गता पुनः किमिति संभ्रमकारिणि खिद्यसे ॥१७॥

नायिका—हञ्जे अदिसक्खसेण ण सक्कुणोमि एदस्स संमुहे ठादुं ।
हञ्जे अतिसाध्वसेन न शक्नोम्येतस्य संमुखे स्थातुम् ।
(नायकं तिर्यक्सलज्जं पश्यन्ती किंचित् परावृत्तमुखी तिष्ठति ।)

विदूषकः—भोदि किं एत्थ तुह्माणं तवोवणे ईरिसो आआरो । जेण अदिहिजणो आअदो वाआमत्तेण वि ण संभावणीओ ।

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this mutually befitting personality, I divine, he is the person got by you through the grace of the Goddess.

(*Heroine stands looking at the Hero longingly and bashfully*)

Hero. O lady possessed of tremulous long eyes, and big, overlapping breasts shaken by hard breathing, this body has undergone much strain by reason of penance alone. Getting perplexed, why do you add to your worry ? (17)

Heroine. Maid, out of extreme fear, I am unable to stand facing him. (*Looking at the Hero askance bashfully, stands turning aside her face a little*)

भवति किमत्र युष्माकं तपोवन ईदृश आचारः । येनातिथिजन आगतो वाङ्मात्रेणापि न संभावनीयः ।

चेटी—(नायिकां दृष्ट्वात्मगतम्) अणुरज्जदी विअ एत्थ एदाए दिट्ठी । ता एव्वं दाव भणिस्सं । (प्रकाशम्) भट्टिदारिए जुत्तं भणादि बह्मणो । उइदो खु दे अदिहिजणसक्कारो । ता कीस एदस्सिं महाणुभावे पडिपत्तिमूढा विअ चिट्ठसि । अहवा चिट्ठ तुवं । अहं एव्व जहाणुरूवं करिस्सं । (नायकमुद्दिश्य) साअदं अय्यस्स । आसणपरिग्गहेण अळंकरोदु इमं पदेसं अय्यो ।

(नायिकां दृष्ट्वात्मगतम्) अनुरज्यतीवात्रैतस्या दृष्टिः । तस्मादेवं तावद्भणिष्यामि । (प्रकाशम्) भर्तृदारिके युक्तं भणति ब्राह्मणः । उचितः खलु तेऽतिथिजनसत्कारः । तत् कस्मादेतस्मिन् महानुभावे प्रतिपत्तिमूढेव तिष्ठसि । अथवा तिष्ठ त्वमहमेव यथानुरूपं करिष्यामि । (नायकमुद्दिश्य) स्वागतमार्यस्य । आसनपरिग्रहणालंकरोत्विमं प्रदेशमार्यः ।

Vidūṣaka. Madam, is this the practice in your penance grove—that a guest arrived should not be respected even by means of words ?

Maid-servant. (Lookig at the Heroine, to herself) Her glance seems to be loving towards him. Therefore I will say thus: *(Aloud)* Princess, what the Brahmin says is right. It is proper for you to respect the guest. Therefore why do you stand confounded towards this great man ? Or stand aside. I shall myself do what is suitable. *(Turning towards the Hero)* Welcome to you, sir. Please adorn this place by sitting thereon.

विदूषकः—भो वअस्स सोभणं एसा भणादि । उपविसिअ मुहुत्तअं विस्समह्म ।

भो वयस्य शोभनमेषा भणति । उपविश्य मुहूर्तं विश्राम्यावः ।

नायकः—युक्तमाह भवान् ।

(उभावुपविशतः ।)

नायिका—(सलज्जम्) हद्धि परिहाससीळे मा एव्वं करेहि । कदाइ को वि तावसो मं पेक्खे । तदो मं अविणीदत्ति संभावइस्सिदि ।

(सलज्जम्) हा धिक् परिहासशीले मैवं कुरु । कदापि कोऽपि तापसो मां पश्येत् । ततो मामविनीतेति संभावयिष्यति ।

(ततः प्रविशति तापसः)

तापसः—आज्ञापितोऽस्मि कुलपतिना कौशिकेन । यथा—वत्स शाण्डिल्य पितुराज्ञया युवराजो मित्रावसुर्भविष्यद्विद्याधरचक्रवर्तिनं कुमारं जीमूतवाहनमिहैव मलयपर्वते क्वापि वर्तमानं भगिन्या मल-

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Vidūṣaka. Oh friend, what she says is good. Let us sit and take rest for a while.

Hero. What you say is proper. (*Both sit down*)

Heroine. (*Bashfully*) Oh fie, you that are prone to ridicule, don't do like this. Perhaps, some hermit might see me. Then he will take me to be immodest.

(*Enter a* Hermit)

Hermit. I have been directed by Kulapati Kāuśika thus :—'Dear Śāṇḍilya, at the bidding of his father, Prince Mitrāvasu has gone to-day to see Prince Jīmūtavāhana, the future emperor of Vidyā-

यवत्या वरहेतोर्द्रष्टुमद्य गतः । तं च प्रतीक्षमाणायाः कदाचिन्मध्यंदिनसवनविधिरतिक्रामेत् । तदेनामाहूयागच्छेति । तद् यावत् गौरीगृहं गच्छामि । (परिक्रामन् भुवं निरूप्य) अये कस्य पुनरियं पांसुलप्रदेशे प्रकाशितचक्रवर्तिचिह्ना पदपङ्क्तिः । (अग्रतो जीमूतवाहनं निरूप्य) नूनमस्यैवेयं महापुरुषस्य । अपिच,

उष्णीषः स्फुट एष मूर्धनि विभात्यूर्णेयमन्तर्भ्रुवो-
श्चक्षुस्तामरसानुकारि हरिणा वक्षःस्थलं स्पर्धते ।
चक्राङ्कं च यथा करद्वयमिदं मन्ये तथा कोऽप्ययं
नो विद्याधरचक्रवर्तिपदवीमप्राप्य विश्राम्यति ॥ १८ ॥

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dharas who is somewhere in this Malaya mountain itself as a bridegroom for his sister Malayavatī. Perhaps when she is waiting for him, the mid-day (*lit.* the function of extracting Soma juice during the mid-day) might pass. Therefore take her here.' Hence I will just go to the temple of Gāurī. (*Walking forward, looking at the floor*) Eh! Whose are these footsteps that display signs of an emperor in this dusty place. (*Seeing Jīmūtavāhana in front*) Certainly these are of this great man. And—

Markedly clear is the resting place for the crown on his head, this whirl of hair shines between his brows ; his eye imitates the lotus, his breast vies with Viṣṇu's, and both his hands bear the mark of the discus, as a result of which I think this is some great person who will not rest without reaching the

अथवा कृतं संदेहेन । सुव्यक्तमनेन जीमूतवाहनेन भवितव्यम् । (मलयवतीं निरूप्य) अये इयमपि राजपुत्री । (उभौ विलोक्य) चिरात् खलु युक्तकारी विधिः स्याद्, यदि युगलमिदमन्योन्यानुरूपं घटयेत् । (उपसृत्य नायकमुद्दिश्य) स्वस्ति भवते ।

नायकः—(उत्थाय) भगवन् जीमूतवाहनोऽहमभिवादये ।

(आसनं दातुमिच्छति ।)

तापसः—अलमलमभ्युत्थानेन । ननु सर्वस्याभ्यागतो गुरुरिति भवानेवास्माकं पूज्यः । तद् यथासुखं स्थीयताम् ।

नायकः—बाढम् ।

नायिका—अय्य पणमामि ।

आर्य प्रणमामि ।

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status of the emperor of Vidyādharas. [18]

Or, enough of doubts. Most certainly he must be Jīmūtavāhana. (*Looking at Malayavatī*) Eh ! Here is the princess also! (*Looking at both*) After all, destiny will be doing the right thing if it unites this couple worthy of each other. (*Approaching and looking towards the Hero*) Hail to you !

Hero. (*Rising*) Your Holiness, I, Jīmūtavāhana, bow to you. (*Desires to give his seat*)

Hermit. Enough, enough of greeting. Indeed you yourself ought to be worshipped by us, because the guest is to be revered by all. Hence be at ease.

Hero. Alright.

Heroine. Sir, I bow.

तापसः—भद्रे अनुरूपभर्तृभागिनी भूयाः । राजपुत्रि, आह त्वां कुलपतिः कौशिकः—अतिक्रामति मध्यन्दिनसवनवेळा । त्वरितमागम्यतामिति ।

नायिका—जं गुरू आणवेदि । यद् गुरुराज्ञापयति ।

(उत्थाय निःश्वस्य सलज्जं सानुरागं च नायकं पश्यन्ती तापससहिता निष्क्रान्ता नायिका चेटी च ।)

नायकः—(सोत्कण्ठं निःश्वस्य नायिकां गच्छन्तीं पश्यन्)

अनया जघनाभोगभरमन्थरयानया ।
अन्यतोऽपि व्रजन्त्या मे हृदये निहितं पदम् ॥ १९ ॥

विदूषकः—दिट्ठं जं पेक्खिदव्वं । दाणिं मज्झण्णसूरसंदावविअणिओ विअ मे जठरग्गी दमदमायदि । ता णिक्कमह्य । जेण अदिही भविअ मुणिजणसआसादो ळद्धेहिं कंदमूळफळेहिं पि दाव पाण-

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Hermit. Virtuous girl, may you get a suitable husband. Princess, Kulapati Kāuśika tells you,—'The time for the mid-day sacrifice passes. Come quickly.'

Heroine. As the preceptor commands.

(Getting up, heaving, and looking at the Hero bashfully and lovingly, Exit along with the Hermit the Heroine *as also* the Servant-maid)

Hero. (*Heaving and anxiously seeing the Heroine going*) Though with her gait, slow by reason of the weight of her hip, she goes elsewhere, her foot has been set in my heart. (19)

धारणं करिस्सं ।

इष्टं यत् प्रेक्षितव्यम् । इदानीं मध्याह्नसूर्यसंतापद्विगुणित इव मे जठराग्निर्दमद्मायति । तन्निष्क्रामावः । येनातिथिर्भूत्वा मुनिजनसकाशाल्लब्धैः कन्दमूलफलैरपि तावत् प्राणधारणं करिष्यामि ।

नायकः—(ऊर्ध्वमवलोक्य) अये मध्यमध्यास्ते नभस्तलस्य भगवान् सहस्रदीधितिः । तथाहि,

तापात्तत्क्षणघृष्टचन्दनरसापाण्डू कपोलौ वहन्
संसक्तैर्निजकर्णतालपवनैः संवीज्यमानाननः ।
संप्रत्येष विशेषसिक्तहृदयो हस्तोज्झितैः शीकरै-
र्गाढायल्लकदुःसहामिव दशां धत्ते गजानां पतिः ॥२०॥

(निष्क्रान्तौ ।)

प्रथमोऽङ्कः ।

Vidūṣaka. What ought to be seen has been seen. Now as though doubled by the heat of the mid-day Sun, the fire in my stomach rebels. Let us therefore go out so that I may pull on my life at least by the bulbous and other roots and fruits obtained from sages by becoming their guest.

Hero. (*Seeing above*) The Lord Sun occupies the middle of the sky. Accordingly—

Bearing his temples white all over with the juice of sandal trees just then rubbed against

अथ द्वितीयोऽङ्कः ।

(ततः प्रविशति चेटी ।)

चेटी—आणत्तह्मि भट्टिदारिआए मळअवदीए—हञ्जे मणोहरिए अज्ज चिराअदि भादुओ मे अय्यमित्तावसू । ता गदुअ जाणाहि किं आअदो ण वेत्ति । (परिक्रामति । नेपथ्याभिमुखमालोक्य) का उण एसा इदो एव्व आअच्छदि । (निरूप्य) कहं चउरिआ ।

आज्ञप्तास्मि भर्तृदारिकया मलयवत्या—हञ्जे मनोहरिके अद्य चिरयति भ्राता मे आर्यमित्रावसुः । तद् गत्वा जानीहि कि-

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on account of heat, with his face being fanned with free gusts of wind by his own palm-like ears, and with his lower body wholly wet by the water-sprays discharged from his trunk, this lordly elephant now bears, as it were, the unbearable state of a lover's grave anxiety in separation. (20)

(*Exeunt Omnes*)

END OF THE FIRST ACT.

ACT THE SECOND

(*Enter* the Servant-maid)

Maid-servant. I have been ordered by Princess Malayavatī—'Girl, Manoharikā, to-day my brother, the venerable Mitrāvasu delays long. Hence go and

मागतो न वेति । (परिक्रामति । नेपथ्याभिमुखमालोक्य) का पुनरेषा इत एवागच्छति । (निरूप्य) कथं चतुरिका ।

(ततः प्रविशति चतुरिका)

मनोहरिका—(उपसृत्य) हञ्जे चउरिए किंणिमित्तं पुण तुमं एव्वं तुरिअतुरिअं आअच्छसि ।

(उपसृत्य) हञ्जे चतुरिके किन्निमित्तं पुनस्त्वमेवं त्वरितत्वरितमागच्छसि ।

चतुरिका—आणत्ह्मि भट्टिदारिआए मळअवदीए—हञ्जे चउरिए कुसुमावचअपरिस्समणिस्सहं मे सरीरं सरदादवजणिदो विअ सन्दावो अहिअदरं बाहेइ । ता गच्छ तुवं । बाळकदळीपत्तपरिक्खित्ते चन्दणळदाघरए चन्दमणिसिळावळं सज्जीकरेहित्ति । अणुट्ठिअं च मए जहाणत्तं । ता जाव गदुअ भट्टिदारिआए णिवेदेमि ।

आज्ञप्तास्मि भर्तृदारिकया मलयवत्या—हञ्जे चतुरिके कुसुमावचयपरिश्रमनिस्सहं मे शरीरं शरदातपजनित इव सन्तापोऽधिकतरं बाधते । तद्गच्छ त्वम् । बालकदलीपत्रपरिक्षिप्ते

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find out whether he is come or not. (*Walks forward*) (*Looking towards the dressing-room*) Who is she that comes here ? (*Seeing*) How ! It is Caturikā!

(*Enter* Caturikā)

Manoharikā. (*Drawing near*) Friend Caturikā, for what reason do you come so very quickly ?

Caturikā. I have been ordered by Princess Malayavatī—'Girl Caturikā, it seems the heat, as though of the autumnal Sun, deeply affects my

चन्दनलतागृहे चन्द्रमणिशिलातलं सज्जीकुर्विति। अनुष्ठितं च मया यथाज्ञप्तम्। तद्यावद्गत्वा भर्तृदारिकायै निवेदयामि।

प्रथमा—जइ एव्वं, ता ळहुअं णिवेदेहि। जेण से ताहिं गदाए सन्दावो उवसमं गमिस्सदि।

यद्येवं तल्लघु निवेदय। येनास्यास्तस्मिन् गतायाः सन्ताप उपशमं गमिष्यति।

द्वितीया—(विहस्यात्मगतम्) ण एरिसो सन्दावो एव्वं उवसमं गमिस्सदि, अण्णञ्च विवित्तरमणिज्जं चन्दणळदाघरअं पेक्खन्तीए अहिअदरं भविस्सदित्ति तक्केमि। (प्रकाशम्) ता गच्छ तुवं। अहं पि सज्जं सिळादळं त्ति भट्टिदारिआए णिवेदेमि।

(विहस्यात्मगतम्) नेदृशः संताप एवमुपशमं गमिष्यति, अन्यच्च विविक्तरमणीयं चन्दनलतागृहं पश्यन्त्या अधिकतरं भविष्यतीति तर्कयामि। (प्रकाशम्) तद् गच्छ त्वम्। अहमपि

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body which does not stand the strain of plucking flowers. Hence go. Make ready the seat of Candrakānta stone in the bower formed by sandal plants surrounded by the leaves of tender plantain trees.' And, I have done as commanded. So I will just go and inform the princess.

First maid. If so, inform her soon so that her heat may cool down when she is there.

Second maid. (*Laughing, to herself*) This sort of heat will not cool down in this way. On the other hand, I think it will increase on her seeing the solitary and pleasant bower of sandals. (*Aloud*)

सज्जं शिलातलमिति भर्तृदारिकायै निवेदयामि ।

(निष्क्रान्ते)

प्रवेशकः ।

(ततः प्रविशति सोत्कण्ठा मलयवती चेटी च ।)

नायिका—(निःश्वस्यात्मगतम्) हिअअ, तह णाम तदा तस्सिं जणे ळज्जाए मं परम्मुहीकरिअ दाणिं अप्पणा तहिं एव्व गअं सित्ति अहो दे अप्पम्भरित्तणं । (प्रकाशम्) हञ्जे, आदेसेहि मे भअवदीए आअदणस्स मग्गं ।

(निःश्वस्यात्मगतम्) हृदय, तथा नाम तदा तस्मिञ्जने लज्जया मां पराङ्मुखीकृत्येदानीमात्मना तस्मिन्नेव गतमसीत्यहो ते आत्मम्भरित्वम् । (प्रकाशम्) हञ्जे, आदिश मे भगवत्या आयतनस्य मार्गम् ।

चेटी—णं चन्दणळदाघरअं भट्टिदारिआ पत्थिदा ।

ननु चन्दनलतागृहं भर्तृदारिका प्रस्थिता ।

Therefore go. I shall also inform the princess that the stone is ready.

(*Exeunt*)

INTERLUDE

(*Enter* Malayavatī *care-worn and* Maid-servant)

Heroine. (*Sighing, to herself*) Oh heart, having then turned me back through shyness from that person in that manner, now you have yourself gone there. Oh! How selfish you are! (*Aloud*) Girl, show me the way to the abode of the Goddess.

Maid-servant. Princess, you started for the bower made of sandal plants.

नायिका—(सलज्जम्) सुट्ठु तुए सुमराविदं । ता एहि । तहिं एव्व गच्छह्म ।

(सलज्जम्) सुष्ठु त्वया स्मारितम् । तदेहि । तत्रैव गच्छावः ।

चेटी— एदु एदु भट्टिदारिआ ।

एत्वेतु भर्तृदारिका (अग्रतो गच्छति ।)

(नायिकाप्यन्यतो गच्छति ।)

चेटी— (पृष्ठतो दृष्ट्वा, आत्मगतं सोद्वेगम्) अहो से सुण्णहिअअत्तणं । कहं तं एव्व देवीए भवणं पत्थिआ । (प्रकाशम्) भट्टिदारिए णं इदो चन्दणलदाघरअं । ता इदो एहि ।

(पृष्ठतो दृष्ट्वा आत्मगतं सोद्वेगम्) अहो अस्याः शून्यहृदयत्वम् । कथं तदेव देव्या भवनं प्रस्थिता । (प्रकाशम्) भर्तृदारिके नन्वितश्चन्दनलतागृहम । तादित एहि ।

(नायिका सविलक्षं सलज्जं च तथा करोति ।)

Heroine. (*Bashfully*) Well have you reminded me. So, come, let us go there only.

Maid-servant. Princess, come, come. (*Goes in front*)

(*The Heroine goes the other way*)

Maid-servant. (*Looking back, to herself, with mental distress*) Oh her absent-mindedness ! How is it that she starts for that self-same abode of the Goddess ? (*Aloud*) Princess, I say, here is the bower of sandal plants. So come hither.

(*The Heroine does so with embarassment and shyness*)

चेटी —भट्टिदारिए एदं चन्दणळदाघरअं । ता पविसिअ चन्दमणिसिळादळे उवविसदु भट्टिदारिआ ।

भर्तृदारिके एतच्चन्दनलतागृहम् । तत् प्रविश्य चन्द्रमणिशिलातले उपविशतु भर्तृदारिका ।

(उभे उपविशतः ।)

नायिका—(निःश्वस्यात्मगतम्) भअवं, कुसुमाउह जेण तुवं रूवसोहाए णिज्जिदो सि, तस्सिं ण किञ्चि तुए किदं । मं पुण अणवरद्धं अबलत्ति करिअ पहरन्तो कहं ण लज्जसि । (आत्मानं निर्दिश्य मदनावस्थां नाटयन्ती प्रकाशम्) हञ्जे कीस उण एदं घणपल्लवणिरुद्धसूरकिरणं तादिसं एव चन्दणळदाघरअं ण मे अज्ज सन्दावदुक्खं अवणेदि ।

(निःश्वस्यात्मगतम्) भगवन् कुसुमायुध येन त्वं रूपशोभया निर्जितोऽसि, तस्मिन् न किञ्चित् त्वया कृतम् । मां पुनरनपराद्धामबलेति कृत्वा प्रहरन् कथं न लज्जसे । (आत्मानं निर्दिश्य मदनावस्थां नाटयन्ती प्रकाशम्) हञ्जे कस्मात् पुनरेतद् घनपल्लु-

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Maid-servant. Princess, this is the bower of sandal creepers. Hence enter and sit down on the surface of the Candrakānta slab. (*Both sit*)

Heroine. (*Heaving, within*) Oh lord Cupid, nothing has been done by you to the man by whom you have been vanquished in handsomeness. But you strike at my innocent self, because I am of the weaker sex. How are you not ashamed ? (*Pointing to her own person, showing signs of illness due to love, aloud*) Girl, how does this self-

वनिरुद्धसूर्यकिरणं तादृशमेव चन्दनलतागृहं न मेऽद्य संताप-दुःखमपनयति ।

चेटी—(सस्मितं) जाणामि अहं एत्थ कारणं। किन्तु असम्भावणीअं ति भट्टिदारिआ ण तं पडिवज्जदि ।

(सस्मितम्) **जानाम्यहमत्र कारणम्। किन्तु असम्भावनीयमिति भर्तृदारिका न तत् प्रतिपद्यते ।**

नायिका—(आत्मगतम्) आळक्खिदह्मि इमाए। तह वि पुच्छिस्सं दाव। (प्रकाशम्) हञ्जे किं तव एदिणा। कहेहि दाव, किं तं कारणं।

(आत्मगतम्) **आलक्षितास्म्यनया। तथापि प्रक्ष्यामि तावत्।** (प्रकाशम्) **हञ्जे किं तवैतेन। कथय तावत्, किं तत् कारणम्।**

चेटी—एसो दे हिअअच्छिदो वरो। **एष ते हृदयेष्टो वरः।**

नायिका—(सहर्षं ससंभ्रमं चोत्थायाग्रतो द्वित्राणि पदानि गत्वा) कहिं

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same bower of sandal plants which wards off the Sun's rays by the thickly-grown tender leaves—how does it fail to remove the torment of heat to-day ?

Maid-servant. (*With a smile*) I know the reason for this, princess. But yon wouldn't agree with me, saying that it is improbable.

Heroine. (*Within*) I have been observed by her. However let me ask her. (*Aloud*) Girl, why all this of you ? Just tell me what is that reason.

Maid-servant. It is this boon (bridegroom) sought for by you.

Heroine. (*Rising joyfully and hurriedly, and walking two or three steps forward*) Where,

कहिं सो । कस्मिन् कस्मिन् सः ।

चेटी—(उत्थाय सस्मितम्) भट्टिदारिए को सो । भर्तृदारिके कः सः ।

(नायिका सलज्जमुपविश्याधोमुखी तिष्ठति ।)

चेटी—भट्टिदारिए णं एदह्मि वत्तुकामा । एसो दे हिअअच्छिदो वरो देवीए दिण्णत्ति सिविणए पत्थाविदे जो तक्खणं एव्व विमुक्तकुसुमचावो विअ भअवं मअरद्धओ भट्टिदारिआए दिट्ठो । सो दे इमस्स सन्दावस्स कारणं, जेण एवं सहावसीदळं पि चन्दणळदाधरअं ण दे अज्ज सन्दावदुक्खं अवणेदि ।

भर्तृदारिके नन्वेतदस्मि वक्तुकामा । एष ते हृदयेष्टो वरो देव्या दत्त इति स्वप्ने प्रस्तुते यस्तत्क्षणमेव विमुक्तकुसुमचाप इव भगवान् मकरध्वजो भर्तृदारिकया दृष्टः, स तेऽस्य सन्तापस्य कारणम् । येनैवं स्वभावशीतलमपि चन्दनलतागृहं न तेऽद्य सन्तापदुःखमपनयति ।

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where is he ?

Maid-servant. (*Standing, with a smile*) Princess, who is he ?

(*The Heroine sitting abashed remains with face turned down*)

Maid-servant. Princess, I was about to say this—'This is the boon (bridegroom) desired by your heart granted by the Goddess'—At the very moment when the dream was thus discussed, a person was seen by you, who appeared as though he were the God of Love without his flower-bow, and Oh princess, he is the cause of this suffering of yours.

नायिका—(चतुरिकाया अलकानि सज्जयन्ती) हञ्जे चउरिआ खु तुवं। किं दे अवरं पच्छादीअदि। ता कहइस्सं।

(चतुरिकाया अलकानि सज्जयन्ती) हञ्जे चतुरिका खलु त्वम्। किं तेऽपरं प्रच्छाद्यते। तत् कथयिष्यामि।

चेटी—भट्टिदारिए णं दाणिं एव कहिदं इमिणा वरालावमत्तजणिदेण सम्भमेण। ता मा सन्तप्प। जइ अहं चउरिआ, तदो सो वि भट्टिदारिअं अपेक्खन्तो ण मुहूत्तअं पि अण्णाहिं अहिरमिस्सदि त्ति एदं पि मए आलक्खिदं एव।

भर्तृदारिके नन्विदानीमेव कथितम् अमुना वरालापमात्रजनितेन संभ्रमेण। तन्मा संतप्यस्व। यद्यहं चतुरिका, ततः सोऽपि भर्तृदारिकामपश्यन् न मुहूर्तमप्यन्यस्मिन्नभिरमते इत्येतदपि मयालक्षितमेव।

नायिका—(सास्रम्) हञ्जे कुदो मे एत्तिआणि भाअधेआणि।

Heroine. (Setting right Caturikā's tresses of hair) You are indeed Caturikā (clever). Why should the rest be concealed from you? I shall therefore tell you.

Maid-servant. Princess, of course it has been already disclosed by this flutter of yours caused by the mere mention of boon (bridegroom). Therefore don't get worried. If I am Caturikā (clever), then it has been noticed by me that he too will not take interest in anything else even for a moment without seeing you.

(सास्रम्) हञ्जे कुतो मे इयन्ति भागधेयानि ।

चेटी—भट्टिदारिए मा एवं भण । किं महुमहणो वच्छत्थलेण लच्छिं अणुव्वहन्तो णिव्वुदो होइ ।

भर्तृदारिके मैवं भण । किं मधुमथनो वक्षःस्थलेन लक्ष्मीमनुद्वहन् निर्वृतो भवति ।

नायिका—किं वा सुअणो पिअं वज्जिअ अण्णं भणिदुं जाणादि । सहि, अदो वि सन्दावो अहिअदरं मं बाहेइ । जं सो महाणुभावो वाआमेत्तएण वि अकिदपडिवत्तिं अदक्खिणत्ति मं सम्भावइस्सदि ।

किं वा सुजनः प्रियं वर्जयित्वान्यद् भणितुं जानाति । सखि अतोऽपि संतापोऽधिकतरं मां बाधते । यत् स महानुभावो वाङ्मात्रेणाप्यकृतप्रतिपत्तिमदक्षिणेति मां संभावयिष्यति ।

(इति रोदिति)

चेटी—भट्टिदारिए मा रोद । (उत्थाय चन्दनपल्लवं गृहीत्वा निष्पीड्य हृदये ददाति ।) णं भणामि मा रोद त्ति । अअं खु थणपट्टदिण्णो

Heroine. (*With tears*) Girl, how will there be such happiness for me ?

Maid-servant. Princess, don't say like this. Does the slayer of Madhu remain happy without bearing Lakṣmī on his chest ?

Heroine. Does a friend know to speak anything but what is pleasing ? Friend, for this reason also the sickness affects me still more—for the reason that that great man might think me to be lacking in courtesy, as I have not received him even by words. (*Weeps*)

घन्दणपल्लवरसो इमेहि अविरळपडन्तेहि अस्सुबिन्दूहि उण्हीकिदो ण दे हिअअसन्दावदुक्खं अवणेदि । (कदलीपत्रमादाय वीजति ।)

भर्तृदारिके मा रुदः । (उत्थाय चन्दनपल्लवं गृहीत्वा निष्पीड्य हृदये ददाति ।) ननु भणामि मा रुद इति । अयं खलु स्तनपट्टद्त्तश्चन्दनपल्लवरसोऽमीभिरविरलपतद्भिरश्रुबिन्दुभिरुष्णीकृतो न ते हृदयसन्तापदुःखमपनयति । (कदलीपत्रमादाय वीजति ।)

नायिका—(हस्तेन निवारयन्ती) सहि मा वीजेहि । उण्हो खु एसो कदळीदळमारुओ ।

(हस्तेन निवारयन्ती) सखि मा वीज । उष्णः खल्वेष कदलीदलमारुतः ।

चेटी—भट्टिदारिए मा इमस्स दोसं करेहि ।

कुणसि घणचन्दणळआपळ्ळवसंसग्गसीदळं पि इमं ।
णीसासेहि तुमं चिअ कदळीदळमारुअं उण्हं ॥ १ ॥

भर्तृदारिके मा अस्य दोषं कुरु ।

Maid-servant. Princess, don't weep. (*Rising, taking the tender leaves of sandal, squeezes their juice over her heart*) I say, don't weep. This juice of the tender leaves of sandal applied to your breasts gets heated by these incessantly falling drops of tears and fails to remove the torture of your heart. (*Taking a plantain leaf, fans*)

Heroine. (*Warding off with her hand*) Friend, don't fan. Hot is the wind of this plantain leaf.

Maid-servant. Princess, don't attribute the fault to this.

करोषि घनचन्दनलतापल्लवसंसर्गशीतलमपीमम् ।
निःश्वासैस्त्वमेव कदलीदलमारुतमुष्णम् ॥

नायिका—सहि अत्थि कोवि इमस्स दुक्खस्स उवसमोवाओ ।
सखि अस्ति कोऽप्यस्य दुःखस्योपशमोपायः ।

चेटी—भट्टिदारिए अत्थि, जदि सो इह आअच्छे ।
भर्तृदारिके अस्ति, यदि स इहागच्छेत् ।

(ततः प्रविशति नायको विदूषकश्च ।)

नायकः—

व्यावृत्त्यैव सितासितेक्षणरुचा तानाश्रमे शाखिनः
कुर्वत्या विटपावसक्तविलसत्कृष्णाजिनौघानिव ।
यद् दृष्टोऽस्मि तया मुनेरपि पुरस्तेनैव मय्याहते
पुष्पेषो भवता मुधैव किमिति क्षिप्यन्त एते शराः॥२॥

Though this wind of the plantain leaf is cool by close contact with the tender leaves of sandal creepers, you yourself make it hot by your breath. (1)

Heroine. Friend, is there a cure for this misery ?

Maid-servant. Princess, there is if he comes here.

(Enter the Hero *and* Vidūṣaka*)*

Hero. Oh Cupid, why are these arrows discharged in vain by you at me when I have been already hit by being seen, despite the presence of the sage, by her who actually turned back, while by the lustre of her white and black glances she made those trees in the hermitage possessed as

विदूषकः—भो वअस्स कहिं खु गअं दे धीरत्तणं ।
भो वयस्य कस्मिन् खलु गतं ते धीरत्वम् ।
नायकः—वयस्य ननु धीर एवास्मि । कुतः,

नीताः किं न निशाः शशाङ्करुचयो नाघ्रातमिन्दीवरं
किं नोन्मीलितमालतीसुरभयः सोढाः प्रदोषानिलाः ।
झङ्कारः कमलाकरे मधुलिहां किं वा मया न श्रुतो
निर्व्याजं विधुरेष्वधीर इति मां केनाभिधत्ते भवान् ॥ ३ ॥

अथवा, न सम्यगहं ब्रवीमि । वयस्यात्रेय,

स्त्रीहृदयेन न सोढाः क्षिप्ताः कुसुमेषवोऽप्यनङ्गेन ।
येनाद्यैव पुरस्तव वदामि धीर इति स कथमहम् ॥ ४ ॥

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though of heaps of shining skins of black antelopes stuck to their branches ? (2)

Vidūṣaka. Oh friend, where is your courage gone ?

Hero. Friend, I am indeed courageous, for—
Have not the nights lit by the Moon been spent by me, has not the lotus been smelt, have not the evening breezes, fragrant with blooming Mālatī flowers been endured ? Or, has not the hum of bees in the lotus-tank been heard by me ? How then do you describe me among the love-lorn as a coward unless it be in jest ? (3)

Or, I am not right. Friend, Ātreya,

When even the flower-shafts aimed by the bodiless (Cupid) have not now been endured by

विदूषकः—(आत्मगतम्) एवं अहीरत्तणं पडिवज्जन्तेण आचक्खिदो णेण हिअअस्स महन्तो आवेओ । ता एवं आचक्खामि । (प्रकाशम्) भो वअस्स कीस तुवं अज्ज ळहु एव गुरुजणं सुस्सूसिअ इह आअदो ।

(आत्मगतम्) एवमधीरत्वं प्रतिपद्यमानेनाख्यातोऽनेन हृदयस्य महानावेगः। तदेवमाचक्षे । (प्रकाशम्) भो वयस्य कस्मात् त्वमद्य लघ्वेव गुरुजनं शुश्रूषयित्वेहागतः।

नायकः—वयस्य स्थाने खल्वेष प्रश्नः । कस्य वान्यस्यैतत् कथनीयम् । अद्य खलु स्वप्ने जानामि सैव प्रियतमा (अङ्गुल्या निर्दिशन्) अत्र चन्दनलतागृहे चन्द्रकान्तमणिशिलायामुपविष्टा प्रणयकुपिता किमपि मामुपालभमानेव रुदती मया दृष्टा । तदिच्छामि स्वप्रा-

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me as my mind is attached to a woman, how do I say at the same time in your presence that I am brave ? (4)

Vidūṣaka. (*Within*) By thus owning lack of bravery he has proclaimed the grave anguish of his heart. Hence I shall say thus : (*Aloud*) Oh friend, how have you come here after serving your parents so soon ?

Hero. Friend, proper is this query. To whom else is this to be told ? To-day in the dream that same sweetheart, I remember (*Pointing by the finger*) was seen by me seated on the Candrakānta slab in this sandal-bower and weeping as though complaining of me in an indescribable

नुभूतदयितासमागमरम्येऽस्मिन्नेव प्रदेशे दिवसमतिवाहयितुम् । तदेहि गच्छावः ।

(परिक्रामतः ।)

चेटी—(कर्णं दत्वा ससंभ्रमम) भट्टिदारिए पदसद्दो विअ सुणीअदि।

(कर्णं दत्वा ससंभ्रमम्) भर्तृदारिके पदशब्द इव श्रूयते ।

नायिका—(ससंभ्रममात्मानं पश्यन्ती) हञ्जे मा ईदिसं आआरं पेक्खिअ को वि हिअअं मे तुलीअदु । ता उट्ठेहि । इमिणा रत्तासोअपादवेण ओवारिदाओ पेक्खह्म को एसो त्ति ।

(ससंभ्रममात्मानं पश्यन्ती) हञ्जे मा ईदृशमाकारं प्रेक्ष्य कोऽपि हृदयं मे तुलयतु । तदुत्तिष्ठ । अनेन रक्ताशोकपादपेनापवारिते पश्यावः क एष इति ।

(तथा कुरुतः ।)

विदूषकः—भो वअस्स एदं चन्दणलदाघरअं । ता पविसह्म ।

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manner out of indignation in a love-quarrel. So I should like to spend the day in this place only, which is pleasant by reason of the interview of my beloved enjoyed in my dream. So, come. We shall go. *(Both walk forward)*

Maid-servant. (Lending her ear, in a hurry) Princess, the sound of footsteps seems to be heard.

Heroine. (Looking at herself, in a hurry) Girl, let not anybody detect my heart by seeing this kind of appearance. Therefore get up. Being concealed by this red Aśoka tree, let us see who he is. *(They do so)*

भो वयस्य एतच्चन्दनलतागृहम् । तत् प्रविशावः ।

(नाट्येन प्रविशतः ।)

नायकः—(प्रविश्य)

चन्दनलतागृहमिदं सचन्द्रमणिशिलमपि प्रियं न मम ।
चन्द्राननया रहितं चन्द्रिकया मुखमिव निशायाः ॥ ५ ॥

चेटी—(नायकं दट्ठूण) भट्टिदारिए दिट्ठिआ वड्ढसि । सो एव्व दे हिअअवल्लहो ।

(नायकं दृष्ट्वा) भर्तृदारिके दिष्ट्या वर्धसे । स एव ते हृदयवल्लभः ।

नायिका—(दट्ठूण सहर्षं ससाध्वसं च ।) हञ्जे इमं पेक्खिअ ण सक्कुणोमि इह अच्चासण्णे ठादुं । कदाइ एसो मं पेक्खे । ता एहि । अण्णदो गच्छह्म ।

(दृष्ट्वा सहर्षं ससाध्वसं च) हञ्जे इमं प्रेक्ष्य न शक्नोमीहात्यासन्ने

Vidūṣaka. Oh friend, this is the sandal-bower. Therefore, let us enter.

(Both enter by a show)

Hero. (Entering) Though provided with a Candrakānta slab, this sandal-bower being destitute of the Moon-faced lady does not please me, just as the nightfall destitute of moon-light. (5)

Maid-servant. (Seeing the Hero) Princess, you are fortunate. He is the very same lover desired by your heart.

Heroine. (Seeing, with joy and fear) Girl, on seeing him I am not able to stand here so near.

स्थातुम्। कदाचिदेष मां पश्येत् । तदेहि । अन्यतो गच्छावः ।
(सोरुकम्पं पदद्वयं ददाति ।)

चेटी—(विहस्य) अदिकादरे इह ट्ठिदं पि को तुमं पेक्खदि । णं विसुमरिदो अन्तरे रत्तासोअपादवो । ता इह एव चिट्ठह्म ।

(विहस्य) अतिकातरे इह स्थितामपि कस्त्वां पश्यति । ननु विस्मृतोऽन्तरे रक्ताशोकपादपः । तदिहैव तिष्ठावः ।

(तथा कुरुतः ।)

विदूषकः—(निरूप्य) भो वअस्स एसा सा चन्दमणिसिळा ।

(निरूप्य) भो वयस्य एषा सा चन्द्रमणिशिला ।

(नायकः सबाष्पं निश्वसिति ।)

चेटी—भट्टिदारिए एसा सेत्ति आळावो सुणीअदि । ता अवहिदा सुणह्म ।

भर्तृदारिके, एषा सेत्यालापः श्रूयते । तदवहिते शृणुवः ।

Perhaps he will see me. So come. We shall go elsewhere.

(*Places two footsteps, the thigh shaking*)

Maid-servant. (*Laughing*) Most timid lady, who will see you when you are here ? Certainly, you have forgot there is the red Aśoka tree intercepting. Let us therefore stand here only.

(*They do so*)

Vidūṣaka. (*Seeing*) Oh friend, this is that slab of Candrakānta.

(*The Hero sobs with tears*)

Maid-servant. Princess, 'this is that' is the alk here. So let us hear attentively.

(उभे आकर्णयतः।)

विदूषकः—(हस्तेन चालयन्) भो वअस्स णं भणामि एसा सा चन्दमणिसिळ त्ति।

(हस्तेन चालयन्) भो वयस्य ननु भणामि एषा सा चन्द्रमणिशिलेति।

नायकः—वयस्य सम्यगुपलक्षितम्। (हस्तेन निर्दिशन्)

शशिमणिशिला सेयं यस्यां विपाण्डुरमाननं
करकिसलये कृत्वा वामे घनश्वसितोद्गमा।
चिरयति मयि व्यक्ताकूता मनाक्स्फुरितैर्भ्रुवो-
र्नियमितमनोमन्युर्दृष्टा मया रुदती प्रिया ॥ ६ ॥

तदस्यामेव चन्द्रकान्तमणिशिलायामुपविशावः।

नायिका—(विचिन्त्य) का उण एसा भविस्सदि।

(*Both listen*)

Vidūṣaka. (*Shaking him with the arm*) Oh friend, I do say, this is that slab of Candrakānta.

Hero. Friend, well noted. (*Pointing by his hand*)

This is the Candrakānta slab where my beloved was seen by me, resting her pale face on her sprout-like left hand, sighing heavily, and betraying her mind, while I was late, by the slight throbbing of her brows, and controlling her anger within and weeping. (6)

So we shall sit on this Candrakānta slab itself.

(विचिन्त्य) का पुनरेषा भविष्यति ।

चेटी—भट्टिदारिए जह अम्मे ओवारिदसरीराओ एदं पेक्खह्म, तह तुवं पि एदेण दिट्ठा भवे ।

भर्तृदारिके यथाऽऽवामपवारितशरीरे एतं पश्यावः तथा त्वमप्येतेन दृष्टा भवेः ।

नायिका—जुज्जइ एदं । किं पुण पणअकुविदं पिअजणं हिअए करिअ मन्तेदि ।

युज्यत एतत् । किं पुनः प्रणयकुपितं प्रियजनं हृदये कृत्वा मन्त्रयते ।

चेटी—मा ईदिसं आसङ्कं करेहि । पुणो वि दाव सुणह्म ।

मा ईदृशीमाशङ्कां कुरु । पुनरपि तावच्छृणुवः ।

विदूषकः—(आत्मगतम्) अहिरमदि एसो एदाए कहाए । भोदु, एदं एव से वड्ढावइस्सं । (प्रकाशम्) भो वअस्स तह परुण्णा तुए किं भणिदा ।

(आत्मगतम्) अभिरमत एष एतया कथया । भवतु, एतदेवा-

Heroine. *(Reflecting)* Who is she likely to be ?

Maid-servant. Princess, just as we see him hiding ourselves, so you might have been seen by him also.

Heroine. It is likely. But he speaks with reference to a lady in a love-quarrel.

Maid-servant. Don't feel any such apprehension. We shall listen further.

Vidūṣaka. (*Within*) He takes delight in this talk. Let it be. I will push it on further.

स्य वर्धयिष्यामि। (प्रकाशम्) भो वयस्य तथा प्ररुदिता त्वया किं भणिता।

नायकः—वयस्य इदमुक्ता—

निष्यन्दत इवानेन मुखचन्द्रोदयेन ते।
एतद्बाष्पाम्बुना सिक्तं चन्द्रकान्तशिलातलम् ॥ ७ ॥

नायिका—(सरोषम) सुदं एदं चउरिए। अत्थि किंपि अदो वरं सोदव्वं। (सास्रम्) एहि गच्छह्म।

(सरोषम्) श्रुतमेतच्चतुरिके। अस्ति किमप्यतः परं श्रोतव्यम्। (सास्रम्) एहि गच्छावः।

चेटी—(हस्तेन गृहीत्वा) भट्टिदारिए मा एवं। जेण तुवं दिट्ठा, सो अण्णं उद्दिसिअ एवं भणिस्सदि त्ति ण मे हिअअं पत्तिआअदि। ता कहावसाणं दाव पडिवाळह्म।

(हस्तेन गृहीत्वा) भर्तृदारिके मैवम्। येन त्वं दृष्टा, सोऽन्यामु-

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(*Aloud*) Oh friend, when she was so weeping, what was she told by you?

Hero. Friend, she was told this—

This Candrakānta stone drenched in tears seems to melt (and flow) by this Moon-rise of your face. (7)

Heroine. (*Angrily*) You heard this, Caturikā? Is there anything more to be heard? (*Weeping*) Come, let us go.

Maid-servant. (*Seizing by the hand*) Princess, don't say so. My mind does not believe that a man by whom you had been seen would say this with

द्वितीयैवं भणिष्यतीति न मे हृदयं प्रत्येति । तत् कथावसानं तावत् प्रतिपालयावः ।

नायकः—वयस्य तामेवास्यां शिलायामालिख्य तया चित्रगतया-त्मानं विनोदयेयम् । तदित एव गिरितटान्मनश्शिलाशकलान्यानय ।

विदूषकः—जं भवं आणवेदि । (निष्क्रम्य प्रविश्य) भो वअस्स तुए एक्को वण्णो आणत्तो, मए उण इह पव्वदादो पञ्च वण्णा आणीदा । ता आलिहदु भवं ।

यद्भवानाज्ञापयति । (निष्क्रम्य प्रविश्य) भो वयस्य त्वयैको वर्ण आज्ञप्तः, मया पुनरिह पर्वतात्पञ्च वर्णा आनीताः । तदालिखतु भवान् ।

नायकः—वयस्य साधु कृतम् ।

(गृहीत्वा शिलायामालिखन् सरोमाञ्चम् ।)

सखे पश्य पश्य,

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regard to another woman. Therefore let us await the end of the narration.

Hero. Friend, after making a drawing of her on this stone let me amuse myself by her in the picture. So fetch me pieces of red arsenic from the crust of this hill.

Vidūṣaka. As you direct. (*Exit and re-enter*) Oh friend, you ordered one colour, but I have brought here from the hill five colours. So write.

Hero. Friend, well done. (*Receiving, writing on the stone, with hair standing on their ends*) Friend, see, see.

अक्लिष्टबिम्बशोभाधरस्य नयनोत्सवस्य शशिन इव ।
दयितामुखस्य सुखयति रेखापि प्रथमदृष्टेयम् ॥ ८ ॥

(आलिखति)

विदूषकः—(सकौतुकं निर्वर्ण्य) भो वअस्स अप्पच्चक्खं वि एवं आलिहीअदित्ति अच्छरिअं ।

(सकौतुकं निर्वर्ण्य) भो वयस्य अप्रत्यक्षमप्येवमालिख्यत इत्याश्चर्यम् ।

नायकः—वयस्य

प्रिया संनिहितैवेयं संकल्पैः स्थापिता पुरः ।
दृष्ट्वा दृष्ट्वा लिखाम्येनां यदि तत्कोऽत्र विस्मयः ॥ ९ ॥

Like the first visible digit of the Moon shining in the full glory of its disc and affording a feast for the eyes, even the first glimpse of the outline of my beloved's face possessed of a lower lip shining like a well-ripe Bimba fruit and affording feast for the eyes, causes delight. (8)

(*Draws the picture*)

Vidūṣaka. (*Looking with curiosity*) Oh friend, it is a wonder that you write like this without looking at the original.

Hero. Friend,

My beloved is actually present, having been placed in my front by my thoughts. Seeing then and there, I write her picture. If so, where is the wonder ? (9)

नायिका—(निःश्वस्य सास्रम्) चउरिए जादं खु कहावसाणं । ता एहि । अय्यमित्तावसुं दाव पेक्खह्म ।

(निःश्वस्य सास्रम्) चतुरिके जातं खलु कथावसानम् । तदेहि । आर्यमित्रावसुं तावत् पश्यावः ।

चेटी—(सविषादमात्मगतम्) हं जीविअणिरपेक्खो विअ से आळावो । (प्रकाशम्) भट्टिदारिए गदा एव तहिं मणोहरिआ । अदो कदाइ भट्टिदारओ मित्तावसू इह एव आअच्छे ।

(सविषादमात्मगतम्) हं जीवितनिरपेक्ष इवास्या आलापः । (प्रकाशम्) भर्तृदारिके गतैव तस्मिन् मनोहारिका । अतः कदाचिद्भर्तृदारको मित्रावसुरिहैवागच्छेत् ।

(ततः प्रविशति मित्रावसुः ।)

मित्रावसुः—आज्ञापितोऽस्मि तातेन । यथा—वत्स मित्रावसो कुमारो जीमूतवाहनोऽस्माभिरिहासन्नवासात् सुपरीक्षितः, तद्

Heroine. (*Sighing, with tears*) O Caturikā, the topic has ended. So come. Let us see the venerable Mitrāvasu.

Maid-servant. (*With sorrow, to herself*) Alas! Her talk bespeaks her despair with regard to life. (*Aloud*) Princess, Manoharikā has already gone to him. Therefore Prince Mitrāvasu might perhaps come here himself.

(*Enter* Mitrāvasu)

Mitrāvasu. I have been commanded by my father thus—'Dear Mitrāvasu, Prince Jīmūtavāhana has been well examined by us on account of

योग्योऽयं वरः । तस्मै वत्सा मलयवती प्रतिपाद्यतामिति । अहं तु स्नेहपराधीनतयान्यदेव किमप्यवस्थान्तरमनुभवामि । कुतः,

यद्विद्याधरराजवंशतिलकः प्राज्ञः सतां संमतो
रूपेणाप्रतिमः पराक्रमधनो विद्वान् विनीतो युवा ।
यच्चासूनपि संत्यजेत् करुणया सत्त्वार्थमभ्युद्यत-
स्तेनास्मै ददतः स्वसारमतुला तुष्टिर्विषादश्च मे ॥१०॥

श्रुतं च मया । यथा—असौ जीमूतवाहनोऽत्रैव गौर्याश्रमसंबद्धे चन्दनलतागृहे वर्तत इति । तदेतच्चन्दनलतागृहम् । यावत् प्रविशामि । (प्रविशति)

विदूषकः—(ससंभ्रममवलोक्य) भो वअस्स इमिणा पच्छादेहि

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his living near by. He is therefore a suitable bridegroom. Let my daughter Malayavatī be given to him.' But somehow I feel otherwise owing to too much attachment. For—

He is an ornament of the race of the Vidyādhara kings. He is a wise man and a favourite of the good. He is matchless in beauty, and valour is his wealth. He is learned, modest and young. (But) He will even sacrifice his life, being actuated by sympathy for living beings. Therefore I enjoy both unequalled joy and sorrow in giving my sister to him. (10)

It has also been heard by me that this Jīmūtavāhana remains in the sandal-bower adjoining Gāurī's temple in this place itself. This is the sandal-bower. I shall just enter. (*Enters*)

कदलीपत्तेण इमं चित्तगदं कम्म । एसो खु सिद्धजुअराओ मित्ता-वसू इह एव आअदो । कदाइ एसो पेक्खे ।

(ससंभ्रममवलोक्य) भो वयस्य अनेन प्रच्छादय कदलीपत्रेणेदं चित्रगतं कर्म । एष खलु सिद्धयुवराजो मित्रावसुरिहैवागतः। कदाचिदेष पश्येत् ।

(नायकः कदलीपत्रेण प्रच्छादयति ।)

मित्रावसुः—(उपसृत्य) कुमार मित्रावसुः प्रणमति ।

नायकः—(दृष्ट्वा) मित्रावसो स्वागतम् । इह स्थीयताम् ।

चेटी—भट्टिदारिए आअदो खु एसो मित्तावसू ।

भर्तृदारिके आगतः खल्वेष मित्रावसुः ।

नायिका—हञ्जे पिअं मे । हञ्जे प्रियं मे ।

नायकः—मित्रावसो अपि कुशली सिद्धराजो विश्वावसुः ।

Vidūṣaka. (Seeing in a hurry) Oh friend, conceal this design by this plantain-leaf. For this Siddha prince Mitrāvasu has come here actually. Perhaps he might see it. (*The Hero hides the design by means of a plantain-leaf*)

Mitrāvasu. (Approaching) Prince, I, Mitrāvasu bow to you.

Hero. (Seeing) Mitrāvasu, welcome. Take your seat here.

Maid-servant. Princess, Mitrāvasu has actually come here.

Heroine. Maid, I am happy.

Hero. Mitrāvasu, is the Siddha king Viśvāvasu

मित्रावसुः—कुशली तातः । तातसंदेशेनैवास्मि त्वत्सकाशमिहागतः ।

नायकः—किमाह तत्रभवान् ।

नायिका—सुणिस्सं दाव किं तादेण संदिट्ठं त्ति ।

श्रोष्यामि तावत् किं तातेन संदिष्टमिति ।

मित्रावसुः—इदमाह तातः—अस्ति मे दुहिता मलयवती नाम जीवितमिवास्य सर्वस्यैव सिद्धराजान्वयस्य । सा मया तुभ्यं प्रतिपादिता, प्रतिगृह्यतामिति ।

चेटी—(विहस्य) भट्टिदारिए किं ण कुप्पसि दाणिं ।

(विहस्य) भर्तृदारिके किं न कुप्यसीदानीम् ।

नायिका—(सस्पृहं सलज्जं चाधोमुखी स्थित्वा) हञ्जे ! मा तुस्स । किं विसुमरिदं दे एदस्स अण्णहिअअत्तणं ।

(सस्पृहं सलज्जं चाधोमुखी स्थित्वा) हञ्जे मा तुष्य । किं विस्मृतं

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well ?

Mitrāvasu. My father is well. It is at the bidding of my father that I have come to you.

Hero. What does the revered king say ?

Heroine. I shall just hear what is the message of my father.

Mitrāvasu. My father says this—'I have a daughter named Malayavatī who is the life, as it were, of this entire race of Siddha kings. She has been given by me to you. Let her be accepted.'

Maid-servant. (Laughing) Princess, why don't you get angry now ?

त एतस्यान्यहृदयत्वम् ।

नायकः—(अपवार्य) वयस्य सङ्कटे पतिताः स्मः ।

विदूषकः—(अपवार्य) भो जाणामि भवदो ण तं वज्जिअ अण्णहिं चित्तं अहिरमदि त्ति । तह वि जं किंचि भणिअ विसज्जीअदु एसो ।

(अपवार्य) भो जानामि भवतो न तां वर्जयित्वान्यत्र चित्तमभिरमत इति । तथापि यत्किंचिद्भणित्वा विसृज्यतामेषः ।

नायिका—(सरोषमात्मगतम्) हदास को वा एदं ण जाणादि ।

(सरोषमात्मगतम्) हताश को वैतन्न जानाति ।

नायकः—मित्रावसो क इव नेच्छेद्भवद्भिः सह श्लाघ्यमिमं संबन्धम् । किन्तु न शक्यते चित्तमन्यतः प्रवृत्तमन्यतो निवर्तयितुम् । अतो नाहमेनां प्रतिग्रहीतुमुत्सहे ।

Heroine. (*Remaining with face downcast in eagerness and shyness*) Maid, don't be glad. Have you forgotten his attachment to another ?

Hero. (*Aside*) Friend, we have fallen into trouble.

Vidūṣaka. (*Aside*) Oh, I know that your heart does not take delight in any other object than her. However say something and leave him.

Heroine. (*Angrily, within*) Mischievous man, whoever does not know this ?

Hero. Mitrāvasu, who will not desire this commendable alliance with you ? But it is not possible to turn back the heart which has gone one

(नायिका मूर्च्छां नाटयति)

चेटी—समस्ससदु समस्ससदु भट्टिदारिआ ।

समाश्वसितु समाश्वसितु भर्तृदारिका ।

विदूषकः—भो पराहीणो खु एसो । ता किं एदेण भणन्तेण । गुरुजणं से गदुअ अब्भत्थेहि ।

भोः पराधीनः खल्वेषः । तत् किमेतेन भणता । गुरुजनमस्य गत्वाभ्यर्थयस्व ।

मित्रावसुः—(आत्मगतम्) साधूक्तम् । नायं गुरुवचनमतिक्रामति । एष गुरुजनोऽप्यस्मिन्नेव गौर्याश्रमे प्रतिवसति । तद्यावद्गत्वास्य पित्रोर्मलयवतीं प्रतिग्राहयामि ।

(नायिका समाश्वसिति)

मित्रावसुः—(प्रकाशम्) एवं निवेदितात्मनोऽस्मान् प्रत्याचक्षाणः

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way towards another. Hence I don't make bold to accept her.

(*Heroine gesticulates fainting*)

Maid-servant. Be consoled, princess, be consoled.

Vidūṣaka. Sir, he is only a dependent. So what is the use of his saying anything ? Go and request his elders.

Mitrāvasu. *(Within)* Well said. This man never violates his father's words. His father also lives in this very temple of Gāurī. Therefore I will go to his parents and make him accept Malayavatī.

(*The Heroine recovers her senses*)

Mitrāvasu. (*Aloud*) Thus rejecting our prayer,

कुमार एव बहुतरं जानाति ।

नायिका—(सरोषम्) कहं पच्चक्खाणलहुओ मित्तावसू पुणो वि मन्तेदि ।

(सरोषम्) कथं प्रत्याख्यानलघुर्मित्रावसुः पुनरपि मन्त्रयते ।

(निष्क्रान्तो मित्रावसुः)

नायिका—(सास्रमात्मानं पश्यन्ती) किं मम एदिणा दोब्भग्गकलङ्कमलिणेण अच्चन्तदुक्खभाइणा अज्ज वि सरीरहदएण । जाव इह एव रत्तासोअपादवे इमाए अदिमुत्तलदाए उब्बन्धिअ अत्ताणं वावादइस्सं । ता एवं दाव । (प्रकाशं सविलक्षस्मितम्) हञ्जे ! पेक्ख दाव मित्तावसू दूरं गदो ण वेत्ति । जेण अहं इदो गमिस्सं ।

(सास्रमात्मानं पश्यन्ती) किं ममैतेन दौर्भाग्यकलङ्कमलिनेनात्यन्तदुःखभागिनाद्यापि शरीरहतकेन । यावदिहैव रक्ताशोकपादपेऽनयातिमुक्तलतयोद्बध्यात्मानं व्यापादयिष्यामि । तदेवं तावत् । (प्रकाशं सविलक्षस्मितम्) हञ्जे पश्य तावन्मित्रावसुर्दूरं

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the prince himself is too wise.

Heroine. (*Indignantly*) How does Mitrāvasu, though slighted by this refusal speak to him again?

(*Exit* Mitrāvasu)

Heroine. (*Looking at herself with tears*)

What is the use of even now having this wretched body of mine which is stained by misfortune and subjected to extreme misery? I will tie this Atimukta creeper round my neck and hang myself on a branch of this red Aśoka tree itself. So I will do thus. (*Aloud, feeling embarassed, with a*

गतो न वेति । येनाहमपीतो गमिष्यामि ।

चेटी—जं भट्टिदारिआ आणवेदि । (कतिचित् पदानि गत्वा) अण्णादिसं से हिअअं पेक्खामि । ता ण दाव गमिस्सं । इह एव ओवारिदा पेक्खामि किं एसा पडिवज्जदि त्ति ।

यद्भर्तृदारिकाऽऽज्ञापयति । (कतिचित पदानि गत्वा) अन्यादृशमस्या हृदयं पश्यामि । तन्न तावद्गमिष्यामि । इहैवापवारिता पश्यामि किमेषा प्रतिपद्यत इति ।

नायिका—(उत्थाय दिशो विलोक्य पाशं गृहीत्वा सास्रम्) भअवदि गोरि इह तुए ण किदो पसादो । ता अण्णस्सिं पि दाव जम्मे जह ण ईदिसी दुक्खभाइणी होमि, तह करेहि । (कण्ठे पाशमर्पयति ।)

(उत्थाय दिशो विलोक्य पाशं गृहीत्वा सास्रम्) भगवति गौरि इह त्वया न कृतः प्रसादः । तदन्यस्मिन्नपि तावज्जन्मनि यथा नेदृशी दुःखभागिनी भवामि, तथा कुरु । (कण्ठे पाशमर्पयति ।)

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smile) Maid, see whether or not Mitrāvasu has gone far off so that I may also go away from this place.

Maid-servant. As the princess commands. (*Walking a few steps*) I see her mind is peculiar. Therefore I shall not go. Let me remain here alone concealed and see what she does.

Heroine. (*Standing, looking in all directions, taking the rope and weeping*) O Goddess Gāurī, you have not bestowed your grace on me in this world. You will at least spare me from this kind of misery in the other birth.

(*Applies the noose round her neck*)

चेटी—(दृष्ट्वा ससंभ्रमम्) परित्ताअह परित्ताआह । एसा भट्टिदारिआ उब्बन्धिअ अत्ताणं वावादेदि ।

(दृष्ट्वा ससंभ्रमम्) परित्रायध्वं परित्रायध्वम् । एषा भर्तृदारिकोद्बध्यात्मानं व्यापादयति ।

नायकः—(ससंभ्रममुपेत्य) क्वासौ क्वासौ ।

चेटी—इअं असोअपादवे । इयमशोकपादपे ।

नायकः—(दृष्ट्वा सहर्षम्) कथं सैवेयमस्मन्मनोरथभूमिः ।

(नायिकां पाणौ गृहीत्वा लतापाशमाक्षिपन्)

न खलु न खलु मुग्धे साहसं कार्यमेवं
व्यपनय करमेतत्पल्लवाभं लतायाः ।
कुसुममपि विचेतुं यो न मन्ये समर्थः
कलयति स कथं ते पाशमुद्बन्धनाय ॥ ११ ॥

Maid-servant. *(Seeing in excitement)* Help, help. Here the princess kills herself by hanging.

Hero. *(Coming in a hurry)* Where is she ? Where is she ?

Maid-servant. Here (she is) at the Aśoka tree.

Hero. *(Looking, joyfully)* How is it she is the very same object of our love ! *(Taking the Heroine by the hand and warding off the noose made of creeper)*

Foolish lady, don't, don't do this rash act. Take off from the creeper this hand which resembles a tender leaf. The hand which I think is not strong enough even to pluck flowers—how does it take hold

नायिका—(ससाध्वसम्) हद्धि । को णु खु एसो । (नायकं निरूप्य सरोषं हस्तमाक्षेप्तुमिच्छति ।) मुञ्च मुञ्च मे अग्गहत्थं । को तुमं णिवारेदुं । मरणे वि किं तुमं एव अब्भत्थणीओ ।

(ससाध्वसम्) हा धिक् । को नु खल्वेषः । (नायकं निरूप्य सरोषं हस्तमाक्षेप्तुमिच्छति ।) मुञ्च मुञ्च मेऽग्रहस्तम् । कस्त्वं निवारयितुम् । मरणेऽपि किं त्वमेवाभ्यर्थनीयः ।

नायकः—नाहं मुञ्चामि ।

कण्ठे हारलतायोग्ये येन पाशस्तवार्पितः ।
गृहीतः सापराधोऽयं स कथं मुच्यते करः ॥ १२ ॥

विदूषकः—भोदि किं पुण से मरणववसाअस्स कारणं ।

भवति किं पुनरस्या मरणव्यवसायस्य कारणम् ।

चेटी—(साकूतम्) णं एसो एव दे पिअवअस्सो ।

(साकूतम) नन्वेष एव ते प्रियवयस्यः ।

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of the string for hanging yourself ? (11)

Heroine. *(With fear)* Oh, fie ! Who is this man ? *(Looking at the Hero, tries to draw back her hand indignantly)* Leave, leave my fore-arm. Who are you to prevent me ? Are you to be asked for permission even for death ?

Hero. I shalln't leave you.

This hand by which a noose has been applied to your neck which deserves the necklace has been caught red-handed. How can it be released ? (12)

Vidūṣaka. Madam, what is the reason for her resolve to die ?

नायकः—(सानुशयम्) कथमहमेवास्या मरणकारणम् । न खल्व-वगच्छामि ।

विदूषकः—भोदि कहं विअ । भवति कथमिव ।

चेटी—जा सा पिअवअस्सेण दे का वि हिअअवल्लहा आलिहिदा, ताए पक्खवादिणा पच्चाचिक्खन्तस्स मित्तावसुणो णाहं पडिच्छामि त्ति सुणिअ जादणिव्वेदाए इमाए एवं ववसिदं ।

या सा प्रियवयस्येन ते कापि हृदयवल्लभा आलिखिता, तस्यां पक्षपातिना प्रत्याख्यातस्य मित्रावसोर्नाहं प्रतीच्छामीति श्रुत्वा जातनिर्वेदयानयैवं व्यवसितम् ।

नायकः—(सहर्षमात्मगतम्) कथमियमेवासौ विश्वावसोर्दुहिता मलयवती । अथवा, रत्नाकरादृते कुतश्चन्द्रलेखाप्रसूतिः । कष्ट,

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Maid-servant. (Suggestively) Of course it is this dear friend of yours.

Hero. (Remorsefully) How am I myself the cause of her death ? I don't understand.

Vidūṣaka. Madam, how is it ?

Maid-servant. The picture of some lady dear to his heart has been drawn by your dear friend, and out of predilection for her, Mitrāvasu's request has been rejected by him saying—'I can't accept her.' On hearing this my mistress grew disgusted and has resolved thus.

Hero. (Joyfully, within) How, is this lady herself Malayavatī, the daughter of Viśvāvasu ? Or whence will the digit of the Moon derive its source

मनाग्वञ्चितोऽस्मि ।

विदूषकः—भोदि जइ एवं, अणवरद्धो दाणिं पिअवअस्सो । अहव जइ ण पत्तिआअदि, सअं एव गदुअ सिळादळं पेक्खदु होदी ।

भवति यद्येवम्, अनपराद्ध इदानीं प्रियवयस्यः । अथवा यदि न प्रत्येति, स्वयमेव गत्वा शिलातलं पश्यतु भवती ।

नायिका—(सहर्षं सलज्जं च नायकं पश्यन्ती हस्तमाक्षेप्तुमिच्छति ।) मुञ्च मुञ्च मे अग्गहत्थं । मुञ्च मुञ्च मेऽग्रहस्तम् ।

नायकः—(सस्मितम्) न तावन्मुञ्चामि, यावन्मया हृदयवल्लभां शिलायामालिखितां न पश्यसि ।

(सर्वे परिक्रामन्ति ।)

विदूषकः—(कदलीपत्रमपनीय) एसा से हिअअवळ्ळहा ।

(कदलीपत्रमपनीय) एषास्य हृदयवल्लभा ।

नायिका—(निरूप्यापवार्य सस्मितम्) चउरिए अहं विअ आळिहिदा ।

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except from the Ocean ? Pity, I was a little misled.

Vidūṣaka. Madam, if so, my dear friend is not culpable now. Or, if you don't believe, you may yourself go and look at the stone.

Heroine. (*Seeing the Hero with joy and shyness, tries to draw back her hand*) Release, release my fore-arm.

Hero. (*With a smile*) I won't release so long as you do not see my sweetheart written on the stone. (*All walk forward*)

Vidūṣaka. (*Removing the plantain leaf*) This lady is his sweetheart.

(निरूप्यापवार्य सस्मितम्) चतुरिके अहमिवालिखिता ।

चेटी—(चित्राकृतिं नायिकां च निर्वर्ण्य) भट्टिदारिए किं भणासि अहं विअ आळिहिहिदत्ति । एरिसं से सारिक्खं, जेण ण आणीअदि किं दाव इह मणिसिळादळे भट्टिदारिआए पडिबिम्बं संकन्दं, आदु तुवं आळिहिदत्ति ।

(चित्राकृतिं नायिकां च निर्वर्ण्य) भर्तृदारिके किं भणसि अहमिवालिखितेति । ईदृशमस्य सादृश्यं, येन न ज्ञायते किं तावदिह मणिशिलातले भर्तृदारिकायाः प्रतिबिम्बं संक्रान्तम्, उत त्वमालिखितेति ।

नायिका—(विहस्य) दुज्जणीकिदह्मि इमिणा इदं चित्तं दंसअन्तेण ।

(विहस्य) दुर्जनीकृतास्म्यमुनेदं चित्रं दर्शयता ।

विदूषकः—भो ! णिव्वुत्तो दाणिं गांधव्वो विवाहो । मुञ्च दाणिं से अग्गहत्थं । एसा का वि तुरिअतुरिअं आअच्छदि ।

Heroine. (*Seeing, aside with a smile*) Caturikā, it seems to be me that has been written.

Maid-servant. (*Looking at the drawing and at the Heroine*) Princess, do you say 'it seems to be me that has been written ?' Its similarity is such that it is not known whether it is the reflection of the princess on the surface of this precious stone or whether you have been written.

Heroine. (*Laughing*) Showing me this picture, he has made me an offender.

भोः निर्वृत्त इदानीं गान्धर्वो विवाहः । मुञ्चेदानीमस्या अग्रहस्तम् । एषा कापि त्वरितत्वरितमागच्छति ।

(नायको मुञ्चति)

(प्रविश्य)

चेटी—(सहर्षं सहसोपसृत्य) भट्टिदारिए ! पडिच्छिदा तुवं जीमूदवाहणस्स गुरूहिं ।

(सहर्षं सहसोपसृत्य) भर्तृदारिके प्रतीष्टा त्वं जीमूतवाहनस्य गुरुभिः ।

विदूषकः—(नृत्यन्) संपुण्णो मणोरहो पिअवअस्सस्स । अहव अत्तहोदीए । अहव ण एदाणं । (भोजनमभिनयन्) मम एव बह्मणस्स ।

(नृत्यन्) संपूर्णो मनोरथः प्रियवयस्यस्य । अथवात्रभवत्याः । अथवा नैतयोः । (भोजनमभिनयन्) ममैव ब्राह्मणस्य ।

Vidūṣaka. Oh. now has taken place matrimony by mutual consent. Now release her fore-arm. Some woman comes here in hot haste.

(*The Hero lets off the Heroine's hand*)

(*Entering*)

A maid-servant. (*Coming near suddenly, with joy*) Princess, you have been accepted by the parents of Jīmūtavāhana.

Vidūṣaka. (*Dancing*) My friend's ambition has been fulfilled, or, rightly speaking, the ambition of this lady. Nay, not the ambition of these two, but the ambition (*gesticulating eating*) of myself, he Brahmin.

चेटी—(नायिकामुद्दिश्य) आणत्तह्मि जुवराअमित्तावसुणा । जह—अज्ज एव मळअवदीए विवाहो । ता ळहु एदं गेह्णिअ आअच्छत्ति । ता एहि गच्छह्म ।

(नायिकामुद्दिश्य) आज्ञप्तास्मि युवराजमित्रावसुना । यथा—अद्यैव मलयवत्या विवाहः । तल्लघ्वेनां गृहीत्वाऽऽगच्छेति । तदेहि गच्छावः ।

विदूषकः—गदा तुवं दासीए धीदे एदं गह्णिअ । पिअवअस्सेण उण इह एव अच्चिदव्वं ।

गता त्वं दास्याःपुत्रि एतां गृहीत्वा । प्रियवयस्येन पुनरत्रैवासितव्यम् ।

चेटी—हदास मा तुवर । तुह्माणं पि ह्णावणअं आअदं एव ।

हताश मा त्वरस्व । युष्माकमपि स्नापनकमागतमेव ।

(नायिका सानुरागं सलज्जं नायकं पश्यन्ती सपरिवारा निष्क्रान्ता ।)

Maid-servant. (*Towards the Heroine*) I have been ordered by Prince Mitrāvasu thus :—'To-day is the marriage of Malayavatī. Therefore take her here soon.' Hence come. Let us go.

Vidūṣaka. Whore's daughter, taking her, you have gone. My dear friend, on the other hand, will have only to remain here.

Maid-servant. Greedy chap, don't be impatient. The bathing materials for you also have already come.

(*Looking at the Hero, with love and bashfulness, Exit the Heroine along with retinue*).

(नेपथ्ये)

वृष्ट्या पिष्टातकस्य द्युतिमिह मलये मेरुतुल्यां दधानः
सद्यः सिन्दूरदूरीकृतदिवससमारम्भसन्ध्यातपश्रीः ।
उद्गीतैरङ्गनानां चलचरणरणन्नूपुरह्लादहृद्यै-
रुद्वाहस्नानवेलां कथयति भवतः सिद्धये सिद्धलोकः॥१३॥

विदूषकः—(आकर्ण्य) भो वअस्स आअदं ह्लावणअं ।
(आकर्ण्य) भो वयस्य आगतं स्नापनकम् ।

नायकः—(सहर्षम्) सखे यद्येवं, किमिदानीमिह स्थीयते । तदागच्छ । तातं नमस्कृत्य स्नानभूमिमेव गच्छावः ।

अन्योन्यदर्शनकृतः समानरूपानुरागकुलवयसाम् ।
केषांचिदेव मन्ये समागमो भवति पुण्यवताम् ॥१४॥

(निष्क्रान्तौ ।)

द्वितीयोऽङ्कः ।

(*Behind the scenes*)

Imparting Meru-like splendour to this Malaya by the shower of perfumed yellow powder, and suddenly eclipsing the beauty of the morning and the evening twilight by the shower of saffron, the world of Siddhas proclaims, for the felicity (of all concerned), the hour of your marital bath through the songs of ladies which are charming by the noise of the jingling anklets on their moving feet.(13)

Vidūṣaka. (*Listening*) Oh friend, it is the time for our bath.

Hero. (*Joyfully*) Friend, if so, why do we

अथ तृतीयोऽङ्कः ।

(ततः प्रविशति मत्त उज्ज्वलवेषश्चषकहस्तो विटश्चेटश्च ।)

विटः—

णिच्चं जो पिबइ सुरं जणस्स पियसङ्गमं च जो कुणइ ।
मह दे दो च्चिअ देवा बळदेवो कामदेवो अ ॥ १ ॥

सफळं खु मम सेहरअस्स जीविअं,

वच्छत्थळम्मि दइआ दिण्णुप्पळवासिआ मुहे मइरा ।
सीसम्मि अ सेअरओ णिच्चं च्चिअ सण्ठिआ जस्स ॥२॥

(परिस्खलन्) अरे को मं चाळेइ । (सहासम्) अवस्सं णोमाळिआ मं परिहसदि ।

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remain here now? Hence come. After saluting our father let us go to the bathing place itself.

Wedlock brought about by the mutual exchange of glances between persons who are alike in beauty, love, heredity and age is, I think, within the reach of only the meritorious few. (14)

(*Exeunt*)

The End of the Second Act.

ACT THE THIRD

(*Enter a drunken* Viṭa *in attractive costume with a drinking cup in hand and* Ceṭa)

Viṭa. The two alone are my Gods—Baladeva and Kāmadeva—the one who always drinks wine,

नित्यं यः पिबति सुरां जनस्य प्रियसङ्गमं च यः करोति ।
मम तौ द्वावेव देवौ बलदेवः कामदेवश्च ॥ १ ॥

सफलं खलु मम शेखरकस्य जीवितम् ।

वक्षःस्थले दयिता दत्तोत्पलवासिता मुखे मदिरा ।
शीर्षे च शेखरं नित्यमेव संस्थितानि यस्य ॥ २ ॥

(परिस्खलन्) अरे को मां चलयति । (सहासम्) अवश्यं नवमालिका मां परिहसति ।

चेटः—भट्टका ण दाव आअदा णोमालिआ ।

भट्टक न तावदागता नवमालिका ।

विटः—(सरोषम्) पढमप्पदोस एव्व मळयवदीविवाहमङ्गळं णिव्वुत्तं । ता कीस इदाणिं पभादे वि ण आअच्छदि । (सहर्षम्) अहव इमस्सि मळअवदीए विवाहमङ्गळूसवे सव्वो एव्व णिअप्पणइणीजणसणाहो सिद्धविज्जाहरळोओ कुसुमाअरुय्याणे आवाणसोक्खं अणुहोदि । ता तहिं एव्व णोमाळिआ मं उदिक्खमाणा

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the other who brings about the union of persons with their sweethearts. (1)

Fruitful is the life of me, Śekharaka—

In whom the three are permanently present—the beloved on the breast, the wine perfumed by blue lotuses in the mouth and the crown on the head. (2)

(*Stumbling*) Eh! Who moves me? (*With laughter*) Certainly Navamālikā makes fun of me.

Ceṭa. Master, Navamālikā is not yet come.

चिट्ठइ । ता तहिं एव्व गमिस्सं । कीदिसो णोमालिआए विणा सेहरओ (स्खलन् परिक्रामति ।)

(सरोषम्) प्रथमप्रदोष एव मलयवतीविवाहमङ्गलं निर्वृत्तम् तत् कस्मादिदानीं प्रभातेऽपि नागच्छति । (सहर्षम्) अथवा अमुष्मिन् मलयवत्या विवाहमङ्गलोत्सवे सर्व एव निजप्रणयिनीजनसनाथः सिद्धविद्याधरलोकः कुसुमाकरोद्याने आपानसौख्यमनुभवति । तत् तस्मिन्नेव नवमालिका मामुदीक्षमाणा तिष्ठति । तत् तस्मिन्नेव गमिष्यामि । कीदृशो नवमालिकया विना शेखरकः । (स्खलन् परिक्रामति ।)

चेटः—एदं उय्याणं । पविसदु भट्टओ ।

एतदुद्यानं, प्रविशतु भट्टकः ।

(उभौ प्रविशतः ।)

Viṭa. (*Indignantly*) Last evening itself, the auspicious marriage-function of Malayavatī has been celebrated. Then why couldn't she return yet, though it has dawned? (*Joyfully*) Or, in this happy occasion of Malayavatī's marriage the entire host of Siddhas and Vidyādharas accompanied by their respective sweethearts enjoy the pleasure of drink in the Kusumākara garden. So Navamālikā is waiting there only in expectation of me. Therefore, I will go there. What is Śekharka without Navamālikā? (*Walks on stumbling*)

Ceṭa. This is the garden. Master, enter this.

(*Both enter*)

(ततः प्रविशति स्कन्धन्यस्तवस्त्रयुगलो विदूषकः ।)

विदूषकः—सुदं मए पिअवअस्सो कुसुमाअरुज्जाणं गमिस्सदित्ति । ता जाव तहिं एव गमिस्सं । (परिक्रम्य) एदं उज्जाणं, जाव पविसामि । (प्रविश्य भ्रमरसंपातं नाटयन्) कीस उण एदे दुट्ठमहुअरा मं एव्व अभिद्दवन्ति । (आत्मानमाघ्राय) भोदु, जाणिदं मए । जं मळअवदीए बन्धुजणेण जामादुअस्स पिअवअस्सोत्ति सबहुमाणं वण्णएहिं विळित्तोह्मि । सन्ताणकुसुमसेहरं च पिणद्धं । एसो अच्चादरो मे अणत्थीभूदो । किं दाणिं एत्थ करिस्सं । अहव एदेण एव मळयवदीए सआसादो ळद्धेण रत्तंसुअजुअळेण इत्थिआ विअ ळंबं ळंबं परिहिअ उत्तरीयकिदावगुण्ठणो गमिस्सं । पेक्खामि दाव दासीएपुत्ता दुट्ठमहुअरा किं करिस्सन्ति त्ति । (तथा करोति ।)

श्रुतं मया प्रियवयस्यः कुसुमाकरोद्यानं गमिष्यतीति । तद्यावत्तत्रैव गमिष्यामि । (परिक्रम्य) **एतदुद्यानं, यावत्प्रविशामि ।** (प्रविश्य भ्रमरसंपातं नाटयन्) **कस्मात्पुनरेते दुष्टमधुकरा मामेवाभिद्रवन्ति ।** (आत्मानमाघ्राय)**भवतु, ज्ञातं मया । यन्मलय-**

(*Enter* Vidūṣaka *with a pair of cloths placed on his shoulder*)

Vidūṣaka. It was heard by me that my dear friend will be going to the flower-garden. Therefore I shall go there only. (*Walking on*) This is the garden. I shall enter. (*Entering and feeling the worry of bees*) Why do these wicked bees attack me alone ? (*Smelling himself*) Let it be. I have known it. I have been cordially besmeared with

वत्या बन्धुजनेन जामातुः प्रियवयस्य इति सबहुमानं वर्णकै- र्विलिप्तोऽस्मि । सन्तानकुसुमशेखरं च पिनद्धम् । एषोऽत्यादरो मेऽनर्थीभूतः । किमिदानीमत्र करिष्यामि । अथवा एतेनैव मलयवत्याः सकाशाल्लब्धेन रक्तांशुकयुगलेन स्त्रीव लम्बं लम्बं परिधाय उत्तरीयकृतावगुण्ठनो गमिष्यामि । पश्यामि तावद्दास्याःपुत्रा दुष्टमधुकराः किं करिष्यन्तीति । (तथा करोति)

विटः—(निरूप्य सहर्षम्) अरे चेडअ (अङ्गुल्या निर्दिश्य सहासम्) एसा खु णोमालिआ अहं चिरस्स आअदो त्ति कुविदा अवगुण्ठणं करिअ अण्णदो गच्छदि । ता कण्ठे गह्णिअ पसादेमि णं ।

(निरूप्य सहर्षम्) अरे चेट (अङ्गुल्या निर्दिश्य सहासम्) एषा खलु नवमालिका अहं चिरस्यागत इति कुपितावगुण्ठनं कृत्वान्यतो गच्छति । तत् कण्ठे गृहीत्वा प्रसादयाम्येनाम् ।

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sandal-paste by the relatives of Malayavatī for the reason that I am the bridegroom's dear companion. And a wreath of Santāna flowers has also been fastened on my crest. This over-courtesy has become a bane to me. What am I to do now ? Or, I shall walk, clothing myself like a woman with this pair of red cloths got from Malyavatī, hanging down to my heels, and covering my face with my upper cloth. Let me see what the whore's sons of these wicked bees will do ? (*Does so*)

Viṭa. (*Looking, joyfully*) Eh, man ! (*Pointing by the finger and laughing*) Here is Navamālikā who, being angry that I am late, goes the other way, covering her face. Therefore, I shall embrace her

(सहसोपसृत्य कण्ठे गृहीत्वा मुखेन ताम्बूलं दातुमिच्छति ।)

विदूषकः—(मद्यगन्धं सूचयन् नासिकां गृहीत्वा परावृत्तमुखः)

अहं एक्काणं महुअराणं मुहादो कहं वि परिब्भट्टो अण्णस्स दुट्टमहुअरस्स मुहे पडिदो ह्मि ।

अहमेकेषां मधुकराणां मुखात् कथमपि परिभ्रष्टोऽन्यस्य दुष्टमधुकरस्य मुखे पतितोऽस्मि ।

विटः—कहं कोवेण परम्मुहीभूदा । (विदूषकस्य चरणावात्मनः शिरसि कुर्वन्) पसीद णोमालिए पसीद ।

कथं कोपेन पराङ्मुखीभूता । (विदूषकस्य चरणावात्मनः शिरसि कुर्वन्) प्रसीद नवमालिके प्रसीद

(ततः प्रविशति चेटी ।)

चेटी—आणत्तह्मि भट्टिदारिआए मादाए—हञ्जे णोमालिए ! कुसुमाअरुय्याणं गच्छिअ उय्याणपालिअं पल्लविअं भणाहि—अज्ज सविसेसं तमालवीहिअं सज्जीकरेहि । मलयवदीसहिदेण

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by the neck and appease her. *(Hastily approaching and embracing by the neck, tries to give rolled betel by the mouth)*

Vidūṣaka. (*Feeling the smell of wine, holding tight his nose, with face turned back*) Escaped with difficulty from the mouth of one set of bees, I have fallen into the mouth of another dastardly bee.

Viṭa. How is it she has turned away her face in indignation ? (*Touching Vidūṣaka's feet with his head*) Be pleased, Oh Navamālikā, be pleased.

(*Enter* Servant-maid)

जामादुएण एत्थ आअन्तव्वं त्ति । आणत्ता अ मए पळ्ळविआ । जाव रअणीविरहुक्कण्ठिअं पिअवळ्ळहं सेहरअं अण्णेसामि । (दृष्ट्वा) एसो सेहरओ । (सरोषम्) कहं अण्णं कं पि इत्थिअं पसादेदि ।

आज्ञप्तास्मि भर्तृदारिकाया मात्रा—हञ्जे नवमालिके, कुसुमाकरोद्यानं गत्वोद्यानपालिकां पल्लविकां भण—अद्य सविशेषं तमालवीथिकां सज्जीकुरु । मलयवतीसहितेन जामात्रात्रागन्तव्यमिति । आज्ञप्ता च मया पल्लविका । यावद् रजनीविरहोत्कण्ठितं प्रियवल्लभं शेखरकमन्विच्छामि । (दृष्ट्वा) एष शेखरकः । (सरोषम्) कथमन्यां कामपि स्त्रियं प्रसादयति ।

विटः—

हरिहरपिदामहाणं पि गव्विदो जो ण जाणए णमिदुं ।
सो सेहरओ चळणेसु तुज्झ णोमाळिए पडइ ॥ ३ ॥

हरिहरपितामहानामपि गर्वितो यो न जानाति नन्तुम् ।
स शेखरकश्चरणयोस्तव नवमालिके पतति ॥ ३ ॥

Servant-maid. I have been commanded by the princess's mother—"Maid Navamālikā, go to the flower-garden and tell the garden-keeper Pallavikā—'Keep the avenue of Tamāla trees particularly neat to-day. Our son-in-law is to come there along with Malayavatī.'" Accordingly I have communicated the orders to Pallavikā. I shall just search for my dear lover Śekharaka who will be anxious on account of my separation during the night. (*Seeing*) Here is Śekharaka. (*Indignantly*) How is it, he tries to please some other woman!

Viṭa. That Śekharaka who in his pride does not

विदूषकः—दासीएपुत्त ! मत्तपाळअ ! कुदो एत्थ णोमाळिआ

दास्याःपुत्र मत्तपालक, कुतोऽत्र नवमालिका ।

चेटी—(निरूप्य सस्मितम्) कहं अहं ति करिअ मदपरवसेण सेहरएण अय्यो अत्तेओ पसादीअदि । जाव अळिअकोपं करिअ दुवे वि एदे परिहसिस्सं ।

(निरूप्य सस्मितम्) **कथमहमिति कृत्वा मदपरवशेन शेखरकेण आर्य आत्रेयः प्रसाद्यते । यावदलीककोपं कृत्वा द्वावप्येतौ परिहसिष्यामि ।**

चेटः—(शेखरकं हस्तेन चालयन्)

भट्टक ! मुञ्च मुञ्च । एदं ण होइ णोमाळिआ । एसा खु णोमाळिआ रोशळत्तेहि णअणेहि पेक्खन्ती आअदा ।

भट्टक मुञ्च मुञ्च । एतन्न भवति नवमालिका । एषा खलु नवमालिका रोषरक्ताभ्यां नयनाभ्यां पश्यन्त्यागता ।

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know to bow even to Hari, Hara and Brahmā, falls at your feet, Oh Navamālikā. (3)

Vidūṣaka. Whore's son, arch-drunkard, where is Navamālikā here ?

Maid-servant. (*Seeing, with a smile*) How is it ? The venerable Ātreya is being appeased by Śekharaka who is under the influence of intoxication mistaking him for me. I shall assume feigned anger and ridicule both of them.

Ceṭa. (*Pushing Śekharaka by the hand*) Master, leave, leave. It is not Navamālikā. Here is Navamālikā come, looking with eyes reddened by rage.

चेटी—(उपसृत्य) सेहरअ ! का णु हु एसा पसादीअदि

(उपसृत्य) शेखरक, का नु खल्वेषा प्रसाद्यते ।

विदूषकः—(अवगुण्ठनमपनीय) अहं मन्दभाआए पुत्तो ।

(अवगुण्ठनमपनीय) अहं मन्दभाग्यायाः पुत्रः ।

विटः—(विदूषकं निरूप्य) अरे कपिळमक्कडअ ! तुवं पि मं सेहरअं परिहसासि । अरे चेडअ, गह्ण इमं । जाव णोमाळिअं पसादेमि ।

(विदूषकं निरूप्य) अरे कपिलमर्कटक त्वमपि मां शेखरकं परिहससि । अरे चेट गृहाणेमम् । यावन्नवमालिकां प्रसादयामि ।

चेटः—जं भट्टओ आणवेदि ।

यद्भट्टक आज्ञापयति ।

विटः—(विदूषकं विमुच्य चेट्याः पादयोः पतन्)

पसीद णोमाळिए पसीद ।

प्रसीद नवमालिके प्रसीद ।

विदूषकः—एसो मे अपक्कमिदुं अवसरो । (पलायितुमीहते ।)

Servant-maid. (*Approaching*) Śekharaka, who is this woman that is being appeased ?

Vidūṣaka. (*Removing the veil*) Myself, the son of an unfortunate mother.

Viṭa. (*Seeing Vidūṣaka*) Oh tawny monkey, you too ridicule me—Śekharaka. Eh peon, seize this man while I beg pardon of Navamālikā.

Ceṭa. As the master commands.

Viṭa. (*Releasing Vidūṣaka and falling at the feet of the maid-servant*) Be pleased, Navamālikā, be pleased.

एष मे अपक्रमितुमवसरः । (पलायितुमीहते ।)

चेटः—(विदूषकं यज्ञोपवीते गृह्णाति । यज्ञोपवीतं त्रुट्यति)

काहिं काहिं कपिळमक्कडअ पळाअशि ।

कस्मिन् कस्मिन् कपिलमर्कटक पलायसे ।

(तदुत्तरीयेण गले बद्ध्वाकर्षति ।)

विदूषकः—होदि णोमाळिए पसीद । मोआवेहि मं ।

भवति नवमालिके प्रसीद । मोचय माम् ।

चेटी—(विहस्य) जदि भूमिए सीसं णिवेसिअ पादेसु मे पडसि ।

(विहस्य) यदि भूम्यां शीर्षं निवेश्य पादयोर्मे पतसि

विदूषकः—(सरोषम्)

कहं राअमित्तं भविअ दासीए धीदे पादेसु दे पडिस्सं ।

कथं राजमित्रं भूत्वा दास्याःपुत्रि पादयोस्ते पतिष्यामि ।

Vidūṣaka. This is the time for me to escape. (*Tries to run*)

Ceṭa. (*Seizes Vidūṣaka by the sacred thread, and it breaks*) Where ? Tawny monkey, where do you run ?

(*Tying his neck with his upper cloth, drags him*)

Vidūṣaka. Madam, Navamālikā, be pleased. Release me.

Maid-servant. (*Laughing*) If, placing your head on the ground, you fall at my feet.

Vidūṣaka. (*With indignation*) Whore's daughter, how shall I, being a friend of the king, fall at your feet ?

चेटी—(अङ्गुल्या तर्जयन्ती सस्मितम्) दाणिं तुमं पाडइस्सं । सेहरअ उट्ठेहि उट्ठेहि । पसण्णा खु अहं । (कण्ठे गृह्णाति) एसो जामादुअस्स पिअवअस्सो तुए खळीकिदो । एदं सुणिअ कदाइ भट्टारओ मित्तावसू कुप्पे । ता आदरेण सम्माणेहि णं ।

(अङ्गुल्या तर्जयन्ती सस्मितम्) इदानीं त्वां पातयिष्यामि । शेखरक उत्तिष्ठोत्तिष्ठ । प्रसन्ना खल्वहम् । (कण्ठे गृह्णाति) एष जामातुः प्रियवयस्यस्त्वया खलीकृतः । एतच्छ्रुत्वा कदाचिद्भट्टारको मित्रावसुः कुप्येत् । तदादरेण संमानयैनम् ।

विटः—जं णोमालिआ आणवेदि । (विदूषकं कण्ठे गृहीत्वा) अज्ज तुमं पिअसम्बन्धिअत्ति करिअ अवहसिदो । (घूर्णयन्) किं सच्चं एव सेहरओ मत्तो, किदो परिहासो । (उत्तरीयं वर्तुलीकृत्यासनं ददाति) इह उवविसदु संबन्धिओ ।

यन्नवमालिकाज्ञापयति । (विदूषकं कण्ठे गृहीत्वा) आर्य त्वं प्रियसंबन्धिक इति कृत्वा अपहसितः । (घूर्णयन्) किं सत्यमेव शेखरको

Maid-servant. (*Threatening by the finger, with a smile*) I will presently make you fall. Śekharaka, get up, get up. I am pleased. (*Embracing him by the neck*) This dear companion of the son-in-law has been slighted by you. On hearing this, Prince Mitrāvasu may get angry. Therefore, treat him with civillity.

Viṭa. As Navamālikā commands. (*Placing his arm round Vidūṣaka's neck*) Sir, you have been made fun of, because you are the bridegroom's dear friend. (*Reeling*) Is it true that Śekharaka is out of his

मत्तः, कुतः परिहासः । (उत्तरीयं वर्तुलीकृत्यासनं ददाति) इहोपविशतु संम्बन्धिकः ॥

विदूषकः—दिट्ठिआ अवअदो विअ से मदवेओ । (उपविशति ।)

दिष्ट्यापगत इवास्य मद्वेगः । (उपविशति ।)

विटः—णोमालिए उवविस तुमं एदस्स पस्सदो, जेण दुवे वि तुह्मे समं सम्माणेमि ।

नवमालिके उपविश त्वमस्य पार्श्वतः, येन द्वावपि युवां समं संमानयामि ।

(चेटी विहस्योपविशति ।)

विटः—चेडअ सुपूरिदं खु एदं चसअं करेहि अच्छसुराए ।

चेटक सुपूरितं खल्वेतच्चषकं कुर्वच्छसुरया ।

(चेटः चषकमुन्नयन् पूरणं नाट्येन करोति ।)

विटः—(स्वशिरःशेखरात् पुष्पाणि गृहीत्वा चषके विन्यस्य जानुभ्यां पतित्वा नवमालिकाया उपनयन्)

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senses? Nay, it was done for the sake of fun. (*Folds his upper cloth in a circle, and asks him to sit thereon.*) Let the bridegroom's relative sit here.

Vidūṣaka. Fortunately, his intoxication has subsided. (*Sits*)

Viṭa. Navamālikā, sit by his side, so that I may respect both of you together.

(*The servant-maid laughs and sits*)

Viṭa. Peon, make this drinking cup well-filled with pure wine.

(*Ceṭa holds up the cup and fills it by gesture*)

णोमालिए पिबिअ चोक्खिअ देहि एदं ।
नवमालिके पीत्वा चोक्षित्वा देह्येतत् ।

चेटी—(सस्मितम्) जं सेहरओ आणवेदि । (तथा करोति ।)
(सस्मितम्) यच्छेखरक आज्ञापयति । (तथा करोति ।)

विटः—(विदूषकस्य चषकमुपनयन्) एदं णोमालिआमुहसंसग्गवड्ढिअरसं सेहरआदो अण्णेण केण वि अणास्सादिअपुव्वं । ता पिब एदं । किं दे अदो वरं सम्माणं करेमि ।
(विदूषकस्य चषकमुपनयन्) एतन्नवमालिकामुखसंसर्गवर्धितरसं शेखरकादन्येन केनाप्यनास्वादितपूर्वम् । तत् पिबैतत् । किं तेऽतः परं संमानं करोमि ।

विदूषकः—(सविलक्षस्मितं कृत्वा) सेहरअ बह्मणो खु अहं ।
(सविलक्षस्मितं कृत्वा) शेखरक ब्राह्मणः खल्वहम् ।

Viṭa. (Taking flowers from his crest, throwing the same into the cup, falling down on his knees, and offering it to Navamālikā) Navamālikā, drink, purify and hand this back.

Servant-maid. (Smiling) As Śekharaka commands. *(Does so)*

Viṭa. (Offering the cup to Vidūṣaka) This is enhanced in sweetness by the contact of Navamālikā's mouth, and has never been tasted by any except Śekharaka. Therefore drink this. What better courtesy can I do for you ?

***Vidūṣaka.* (*Smiling with embarassment*)** **Śekharaka, am I not a Brahmin ?**

विटः—जइ तुमं बंहणो कहिं दे बंहसुत्तं।
यदि त्वं ब्राह्मणः, क ते ब्रह्मसूत्रम्।

विदूषकः— तं खु इमिणा चेडेण आअड्ढिअमाणं छिण्णं।
तत् खल्वमुना चेटेनाकृष्यमाणं छिन्नम्।

चेटी—(विहस्य) जइ एव्वं, वेदक्खराणि पि कदिइ उदाहर।
(विहस्य) यद्येवं, वेदाक्षराण्यपि कतिचिदुदाहर।

विदूषकः—भोदि सीहुगन्धेण मे वेदक्खराणि णट्ठाणि। अहव, किं मम भोदीए समं विवादेण। एसो बंहणो पादेसु दे पडइ।
भवति सीधुगन्धेन मम वेदाक्षराणि नष्टानि। अथवा, किं मम भवत्या समं विवादेन। एष ब्राह्मणः पादयोस्ते पतति।
(पादयोः पतितुमिच्छति।)

चेटी—(विहस्य हस्ताभ्यां निवार्य) अय्य मा मा एव्वं करेहि। सेहरअ सच्चं बंहणो खु एसो। (विदूषकस्य पादयोः पतति।) अय्य तुए ण कुविदव्वं। सम्बन्धिआणुरूवो परिहासो किदो। सेहरअ तुमं पि इमं पसादेहि।

Viṭa. If you are a Brahmin, where is your sacred string?

Vidūṣaka. It broke, being dragged by this Ceṭa.

Servant-maid. (*Laughing*) If so, repeat some Vedic passage.

Vidūṣaka. Madam, it has been lost through the odour of wine. Or, what is the use of my arguing with you? This Brahmin falls at your feet. (*Tries to fall at her feet*)

(विहस्य हस्ताभ्यां निवार्य) आर्य मा मैवं कुरु । शेखरक सत्यं ब्राह्मणः खल्वेषः । (विदूषकस्य पादयोः पतति ।) आर्य त्वया न कोपितव्यम् । संबन्धिकानुरूपः परिहासः कृतः । शेखरक त्वमपीमं प्रसादय ।

विटः—अहं पि इमं पसादेमि । (विदूषकस्य पादयोर्निपत्य) मरिसेदु मरिसेदु अय्यो, जं मए मदपरवसेण अवरद्धं । जेण अहं णोमालिआए सह आपाणअं गमिस्सं ।

अहमपीमं प्रसादयामि । (विदूषकस्य पादयोर्निपत्य) मर्षयतु मर्षयत्वार्यः, यन्मया मदपरवशेनापराद्धम् । येनाहं नवमालिकया सहापानकं गमिष्यामि ।

विदूषकः—मरिसिदं मए । गच्छ । जाव अहं पि वअस्सं पेक्खामि ।

मर्षितं मया । गच्छ । यावदहमपि वयस्यं पश्यामि ।

विटः—अय्य तह । आय तथा ।

(निष्क्रान्तो नवमालिकया विटश्चेटश्च ।)

Servant-maid. (*Laughing and preventing by her hand*) Sir, no, don't do so. Śekharaka, truly this is a Brahmin. *(Falls at the feet of Vidūṣaka)* Sir, be not angry. I did a fun suited to a bridegroom's relative. Śekharaka, you shall also appease him.

Viṭa. I shall also appease him. *(Falling at the feet of Vidūṣaka)* Pardon, pardon, sir, my guilt due to intoxication, so that I may retire to the tavern along with Navamālikā.

Vidūṣaka. I have pardoned. Go. I shall also see my friend.

Viṭa. Sir, be it so.

विदूषकः—अदिक्कन्दो खु बंह्णस्स अआळमिच्चू । ता अहं पि मत्तवाळअजणसंसग्गदूसिदो इह दिग्घिआअं ह्णाइस्सं । (तथा करोति । पुरोऽवलोक्य) एसो खु पिअवअस्सो रूविणिं विअ वरळच्छिं मळअवादिं ओळम्बिअ इदो एव्व आअच्छदि । ता इह एव्व चिट्ठिस्सं । (स्थितः) ।

अतिक्रान्तः खलु ब्राह्मणस्याकालमृत्युः । तदहमपि मत्तबालकजनसंसर्गदूषित इह दीर्घिकायां स्नास्यामि । (तथा करोति । पुरोऽवलोक्य) एष खलु प्रियवयस्यो रूपिणीमिव वरलक्ष्मीं मलयवतीमवलम्ब्येत एवागच्छति । तदिहैव स्थास्यामि । (स्थितः)

(ततः प्रविशति नायको मलयवत्या विभवतश्च परिवारः ।)

नायकः—

दृष्टा दृष्टिमधो ददाति कुरुते नालापमाभाषिता
शय्यायां परिवृत्य तिष्ठति बलादालिङ्गिता वेपते ।

(*Exeunt* Navamālikā, Viṭa and Ceṭa)

Vidūṣaka. The Brahmin's untimely death has been tided over. Contaminated that I am through the company of drunken youngsters, I shall bathe in this tank. *(Does so. Looking in front)* Here my dear friend comes to this very place, supporting by the hand Malayavatī who is like Goddess Lakṣmī in human form. Therefore, I shall stand only here. *(Stands)*

(*Enter the* Hero, *with* Malayavatī and suitable retinue)

निर्यान्तीषु सखीषु वासभवनान्निर्गन्तुमेवेहते
जाता वामतयैव मेऽद्य सुतरां प्रीत्यै नवोढा प्रिया ॥४॥

(मलयवतीमवलोक्य) प्रिये मलयवति ।

हुंकारं ददता मया प्रतिवचो यन्मौनमासेवितं
यद्दावानलदीप्तिभिस्तनुरियं चन्द्रातपैस्तापिता ।
ध्यातं यच्च बहून्यनन्यमनसा नक्तंदिनानि प्रिये
तस्यैतत्तपसः फलं मुखमिदं पश्यामि यत्तेऽधुना ॥५॥

नायिका—(अपवार्य) हञ्जे ण केवलं दंसणीओ, पिअं पि भणिदुं जाणादि ।

Hero. Being looked at, she casts her look downwards; being spoken to, she does not speak. In the bed, she remains, turning back; being forcibly embraced, she trembles; while her female friends go out, she longs only to get out of the bedroom. Thus the newly wedded beloved contributes to my supreme pleasure to-day by her very disagreement. (4)

(*Looking at Malayavatī*) Dear Malayavatī,

Silence was observed by me in reply to every statement by the mere addition of Hum; this body has been tortured by the hot rays of the Moon blazing like the wild fire, and meditation has been resorted to with a concentrated mind for many days and nights. Oh beloved, for all that penance, this is the fruit viz., that I now visualize this face of yours. (5)

(अपवार्य) हञ्जे न केवलं दर्शनीयः प्रियमपि भणितुं जानाति ।

चेटी—(विहस्य) अइ पडिपक्खवादिणि ! सच्चं एव एदं । किं एत्थ पिअवअणं ।

(विहस्य) अयि प्रतिपक्षवादिनि सत्यमेवैतत् । किमत्र प्रियवचनम् ।

नायकः— चतुरिके ! आदेशय कुसुमाकरोद्यानस्य मार्गम् ।

चेटी—एदु एदु भट्टिदारओ ।

एत्वेतु भर्तृदारकः ।

नायकः—(परिक्रामन् नायिकां निर्दिश्य) स्वैरं स्वैरम् आगच्छतु भवती ।

खेदाय स्तनभार एव किमु ते मध्यस्य हारोऽपर-
स्ताम्यत्यूरुयुगं नितम्बभरतः काञ्च्यानया किं पुनः ।
शक्तिः पादयुगस्य नोरुयुगलं वोढुं कुतो नूपुरे
स्वाङ्गैरेव विभूषितासि वहसि क्लेशाय किं मण्डनम् ॥६॥

Heroine. (*Aside*) Girl, he is not merely handsome, but he knows also how to speak sweetly.

Maid-servant. (*Laughing*) My dear opposer. indeed it is a fact, not a statement just to please you.

Hero. Caturikā, show the way to the Kusumākara garden.

Servant-maid. Prince, come. Come along.

Hero. *(Advancing and turning towards the Heroine)* Slow. Come slowly.

The weight of breasts itself contributes to the trouble of your waist. Why the necklace in addition ?

चेटी—एदं कुसुमाअरुय्याणं, पविसदु भट्टिदारओ ।
एतत् कुसुमाकरोद्यानं, प्रविशतु भर्तृदारकः ।
(सर्वे प्रविशन्ति ।)

नायकः—(प्रविश्य) अहो ! कुसुमाकरोद्यानस्य श्रीः । इह हि,

निष्यन्दश्चन्दनानां शिशिरयति लतामण्डपे कुट्टिमान्ता-
नाराद्धारागृहाणां ध्वनिमनु कुरुते ताण्डवं नीलकण्ठः ।
यन्त्रोन्मुक्तश्च वेगाच्चलति विटपिनां पूरयन्नालवाला-
नापातोत्पीडहेलाहृतकुसुमरजःपिञ्जरोऽयं जलौघः ॥७॥

Your pair of thighs suffers through the weight of your hips. Why again this girdle ? There is no strength in your feet to bear even your thighs. Why again these anklets ? You are adorned by your own limbs. Why do you wear ornaments for your worry ? (6)

Maid-servant. This is the Kusumākara-garden. Prince, enter.

(*All enter*)

Hero. (*Entering*) Oh, the beauty of the Kusumākara-garden ! For here—

The flow of sandal-juice wets the skirts of the platform in the bower. The peacock dances at the sound of water-fountains near by. This stream of water discharged by the water-machine flows speedily filling the basins at the feet of trees, and becoming yellow by the dust of flowers gently shaken by the dashing of the flow. (7)

अपि च

अमी गीतारम्भैर्मुखरितलतामण्डपभुवः
परागैः पुष्पाणां प्रकटपटवासव्यतिकराः ।
पिबन्तः पर्याप्तं सह सहचरीभिर्मधुरसं
समन्तादापानोत्सवमनुभवन्तीह मधुपाः ॥ ८ ॥

विदूषकः—(उपसृत्य) जेदु भवं । सोत्थि भोदीए ।

(उपसृत्य) जयतु भवान् । स्वस्ति भवत्यै ।

नायकः—वयस्य, चिरादागतोऽसि ।

विदूषकः—भो वअस्स ! लहु एव्व आअदो । किन्दु इअन्तं काळं विवाहमङ्गलूसवमिळिदसिद्धविज्जाहरापाणदंसणकोदूहळेण परिब्भमन्तो ण लक्खिदो । ता पिअवअस्सो वि दाव एदं पेक्खदु ।

भो वयस्य लघ्वेवागतः । किन्तु इयन्तं कालं विवाहमङ्ग-

Moreover,

These bees, making the regions of bowers resound by their musical humming, conspicuously besmeared with scented powder of the pollen of flowers, and drinking honey to their heart's content in the company of their mates, enjoy a drinking party here on all sides. (8)

Vidūṣaka. (*Approaching*) Victory to you, sir. Hail to you, madam.

Hero. Friend, you have come very late.

Vidūṣaka. Oh friend, I came early enough. But I was not seen by you all this time, as I was roaming

लोत्सवमिलितसिद्धविद्याधरापानदर्शनकौतूहलेन परिभ्रमन् न लक्षितः । तत् प्रियवयस्योऽपि तावदेतत् पश्यतु ।

नायकः— यथाह भवान् । (सहर्षं परितः पश्यन्)

दिग्धाङ्गा हरिचन्दनेन दधतः सन्तानकानां स्रजो
माणिक्याभरणप्रभाव्यतिकरैश्चित्रीकृताच्छांशुकाः ।
सार्धं सिद्धगणैर्मधूनि दयितापीतावशिष्टान्यमी
मिश्रीभूय पिबन्ति चन्दनलताच्छायासु विद्याधराः ॥९॥

तदेहि वयमपि तमालवीथिकां गच्छामः ।

(सर्वे परिक्रामन्ति ।)

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about out of curiosity in witnessing the drinking festivity of the Siddhas and Vidyādharas assembled on the happy occasion of marriage. Therefore, you shall also witness it.

Hero. As you say. (*Joyfully looking round*)

These Vidyādharas with limbs besmeared with sandal, wearing garlands of Santānaka flowers, with their white clothes variegated by the spread of the lustre of their ornaments studded with rubies, accompanied by hosts of Siddhas, and mingling with one another under the shade of sandal plants, drink different kinds of wine after making their spouses drink first. (9)

So come. Let us also go to the avenue of Tamāla trees.

(All walk about)

विदूषकः—एसा खु तमाळवीहिआ । एदं चन्दणळदामण्डवं । एदं च सरदादवपरिखेदिअं विअ तत्तहोदीए वदणं ळक्खीअदि । ता इह फळिअसिळादळे उवविसदु ।

एषा खलु तमालवीथिका । एतच्चन्दनलतामण्डपम् । एतच्च शरदातपपरिखेदितमिव तत्रभवत्या वदनं लक्ष्यते । तदिह स्फटिकशिलातले उपविशतु ॥

नायकः—वयस्य ! सम्यगुपलक्षितम् ।

एतन्मुखं प्रियायाः शशिनं जित्वा कपोलयोः कान्त्या ।
तापाभिताम्रमधुना कमलं ध्रुवमीहते जेतुम् ॥ १० ॥

(मलयवतीं हस्ते गृहीत्वा) प्रिये इहोपविशामः ।

(सर्वे उपविशन्ति ।)

नायकः—(नयिकामुखमुन्नमय्य पश्यन्) प्रिये वृथैव त्वमस्माभिः कुसु-

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Vidūṣaka. This is the avenue of Tamāla trees. This is the bower of sandal plants. And the face of this revered lady seems jaded by the autumnal Sun. So let her sit on the crystal slab here.

Hero. Friend, well observed by you.

This face of my beloved, having vanquished the Moon by the splendour of her cheeks, and now being ruddy by heat, veritably desires to vanquish the lotus. (10)

(*Taking Malayavatī by the hand*) Dear, we shall sit here.

(*All sit down*)

Hero. (*Raising the face of the Heroine and*

माकरोद्यानदर्शनकुतूहलिभिः परिखेदिता । कुतः,

एतत् ते भ्रूलतोल्लासि पाटलाधरपल्लवम् ।
मुखं नन्दनमुद्यानमतोऽन्यत् केवलं वनम् ॥ ११ ॥

चेटी—(सस्मितं विदूषकं निर्दिश्य) सुदं तुए कहं वण्णिदेत्ति ।

(सस्मितं विदूषकं निर्दिश्य) श्रुतं त्वया कथं वर्णितेति ।

विदूषकः—(सस्मितम्) चउरिए मा एव्वं गव्वं उव्वह । अह्माणं पि मज्झे दंसणीओ जणो अत्थि एव्व । केवळं मच्छरेण कोवि ण वण्णेदि ।

(सस्मितम्) चतुरिके मैवं गर्वमुद्वह । अस्माकमपि मध्ये दर्शनीयो जनोऽस्त्येव । केवलं मत्सरेण कोऽपि न वर्णयति ।

चेटी—(सस्मितम्) अय्य अहं दे वण्णेमि ।

(सस्मितम्) आर्य अहं ते वर्णयामि ।

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seeing) In vain have you been troubled by us out of our curiosity to witness the Kusumākara-garden. Because—

This face of yours shining with the creepers of your brows, and possessed of the red sprout in the form of your lower lip is the heavenly garden. The other one is only a group of trees. (11)

Maid-servant. (*Towards Vidūṣaka with a smile*) You have heard how she has been described ?

Vidūṣaka. (*With a smile*) Caturikā, don't bear this sort of pride. There are persons, fair to look at, even among us. But out of envy, nobody portrays us like that.

विदूषकः—(सहर्षम्) जीविदह्मि । करेदु होदी पसादं, जेण एसो वुण ण भणादि ईदिसो तादिसो मक्कडाआरत्ति ।

(सहर्षम्) जीवितोऽस्मि । करोतु भवती प्रसादं, येनैष पुनर्न भणति ईदृशस्तादृशो मर्कटाकार इति ।

चेटी—अज्ज तुवं मए विवाहजागरेण णिज्जाअमाणो णिमीळिअच्छो सोहन्तो दिट्ठो । ता एवं एव्व चिट्ठ ।

अद्य त्वं मया विवाहजागरेण निद्रायमाणो निमीलिताक्षः शोभमानो दृष्टः । तदेवमेव तिष्ठ ।

(विदूषकस्तथा करोति ।)

चेटी—(आत्मगतम्) जाव णीळीरसाणुआरिणा तमाळपळ्ळवरसेण मुहं से काळीकरिस्सं ।

(आत्मगतम्) यावन्नीलीरसानुकारिणा तमालपल्लवरसेन मुखमस्य कालीकरिष्यामि ।

Maid-servant. (*With a smile*) Sir, I shall portray you.

Vidūṣaka. (*With joy*) I have come back to life. Madam, do bestow your grace so that this man may not again say that I am this, that or like a monkey.

Maid-servant. To-day you have been seen by me, sleepy on account of wakefulness at the marriage, and shining with closed eyes. So remain like that.

(*Vidūṣaka does so*)

Maid-servant. (*Within*) I shall blacken his face with the juice of Tamāla sprouts resembling the

(उत्थाय पल्लवग्रहणं कृत्वा निष्पीडनं च नाटयति ।)

(नायकौ नायिका च विदूषकस्य मुखं पश्यतः ।)

नायकः—वयस्य धन्यः खल्वसि, यदस्मासु तिष्ठत्सु त्वमेवं वर्ण्यसे ।

(चेटी तमालपल्लवस्य रसेन विदूषकस्य मुखं नाट्येन कालीकरोति ।)

(नायिका सस्मितं विदूषकं दृष्ट्वा नायकं पश्यति ।)

नायकः—

स्मितपुष्पोद्गमोऽयं ते दृश्यतेऽधरपल्लवे ।
फलं तु जातं मुग्धाक्षि पश्यतश्चक्षुषोर्मम ॥ १२ ॥

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juice of indigo.

(Standing, plucking the sprouts, squeeezes them by gesture)

(The Hero and the Heroine look at the face of Vidūṣaka)

Hero. Friend. you are fortunate inasmuch as you are thus portrayed when we are present.

(The Maid-servant blackens by gesture the face of Vidūṣaka with the juice of Tamāla sprouts)

(The Heroine after seeing Vidūṣaka with a smile sees the Hero)

Hero. O lady possessed of pretty eyes, the flower of smile is seen to bud forth from your sprout-like lower lip, whereas the fruit has been produced in the eyes, with which I see. **(12)**

विदूषकः—भोदि किं दे किदं । भवति किं ते कृतम् ।

चेटी—णं वण्णिदो सि । ननु वर्णितोऽसि ।

विदूषकः—(हस्तेन मुखं परामृज्य हस्तं दृष्ट्वा सरोषं दण्डकाष्ठमुद्यम्य ससंरम्भम्) दासीए धीदे राअउळं खु एदं । किं दे करिस्सं । (नायकमुद्दिश्य) भो तुह्माणं पुरदो एव्व अहं दासीए धीदाए खळीकिदोह्मि । किं मम इह ट्ठिदेण । अण्णदो गमिस्सं । (निष्क्रान्तः ।)

(हस्तेन मुखं परामृज्य हस्तं दृष्ट्वा सरोषं दण्डकाष्ठमुद्यम्य ससंरम्भम्) दास्याः पुत्रि राजकुलं खल्वेतत् । किं ते करिष्यामि । (नायकमुद्दिश्य) भोः युष्माकं पुरत एवाहं दास्या धीतया खलीकृतोऽस्मि । किं ममेह स्थितेन । अन्यत्र गमिष्यामि । (निष्क्रान्तः।)

चेटी—कुविदो खु मम अय्यो अत्तेओ । जाव गदुअ पसादेमि ।

कुपितः खलु मम आर्य आत्रेयः । यावद्गत्वा प्रसादयामि ।

नायिका—हञ्जे चउरिए कहं मं एआइणिं उज्झिअ गच्छसि ।

Vidūṣaka. Madam, what have you done ?

Maid-servant. Surely you have been portrayed.

Vidūṣaka. *(Rubbing the face with his hand, looking at it, raising his stick indignantly, and hurriedly)* Whore's daughter, is this not a royal house ? How shall I deal with you ? (*Addressing the Hero*) Oh, in your very presence I have been damned by this whore's daughter. Why should I remain here ? I shall go elsewhere. (*Exit*)

Maid-servant. The revered Ātreya has indeed become angry with me. I shall just go and please him.

हञ्जे चतुरिके कथं मामेकाकिनीमुज्झित्वा गच्छसि ।

चेटी—(नायकमुद्दिश्य सस्मितम्) एवं एव चिरं एआइणी होहि ।

(नायकमुद्दिश्य सस्मितम्) एवमेव चिरमेकाकिनी भव ।

(निष्क्रान्ता ।)

नायकः—

दिनकरकरामृष्टं बिभ्रद् द्युतिं परिपाटलां
दशनकिरणैरुत्सर्पद्भिः स्फुटीकृतकेसरम् ।
अयि मुखमिदं मुग्धे सत्यं समं कमलेन ते
मधु मधुकरः किन्त्वेतस्मिन् पिबन्न विभाव्यते ॥ १३ ॥

(नायिका विहस्य मुखमुन्नमयति ।)

(नायको दिनकरेति तदेव पठति ।)

(प्रविश्य)

चेटी—(सहसोपसृत्य) एसो खु सिद्धजुअराओ मित्तावसू केण वि

Heroine. Girl Caturikā, how do you go, leaving me alone ?

Maid-servant. (*With a smile at the Hero*) May you long remain alone in this very same manner.

(*Exit*)

Hero. Being touched by the beams of the Sun and bearing the rosy lustre and conspicuously provided with filaments, as it were, through the effulgent rays of the teeth, O charming lady, this face of yours is truly like a lotus. But the bee is not seen here drinking honey. (13)

(*The Heroine, laughing, raises her face*)

The king again repeats the verse—'Being touched-.'

कज्जन्तरेण कुमारं पेक्खिदुं आअदो ।

(सहसोपसृत्य) एष खलु सिद्धयुवराजो मित्रावसुः केनापि कार्यान्तरेण कुमारं प्रेक्षितुमागतः ।

नायकः—प्रिये गच्छ त्वमात्मनो गृहम् । अहमपि मित्रावसुं दृष्ट्वा त्वरिततरमागत एव ।

(चेटीसहिता निष्क्रान्ता नायिका । ततः प्रविशति मित्रावसुः ।)

मित्रावसुः—

अनिहत्य तं समर्थः कथमिव जीमूतवाहनस्याहम् ।
कथयिष्यामि तव हृतं राज्यं रिपुणेति निर्लज्जः ॥१४॥

तथाप्यनिवेद्यायुक्तरूपं गमनमिति निवेद्य गच्छामि । (उपसर्पति ।)

(*Enter*)

Maid-servant. (*Approaching suddenly*) This Siddha prince, Mitrāvasu, has come to see the prince on some other business.

Hero. Dear, go home. I am also coming speedily soon after seeing Mitrāvasu.

(*Exit the Heroine along with the Maid-servant*)

(*Enter* Mitrāvasu)

Mitrāvasu. How shall I, being powerful and without killing the enemy, tell Jīmūtavāhana shamelessly 'Your kingdom has been captured by your foe?' (14)

However, because it is improper to start without informing him, I shall inform him and go.

(*Approaches*)

नायकः—मित्रावसो इह आस्यताम् ।

(मित्रावसुरुपविशति ।)

नायकः—ससंरम्भ इव लक्ष्यसे ।

मित्रावसुः—कः खलु मतङ्गहतके संरम्भः ।

नायकः—किं कृतं मतङ्गेन ।

मित्रावसुः—स्वनाशाय युष्मदीयं किल राज्यमाक्रान्तम् ।

नायकः—(सहर्षमात्मगतम्) अपि नाम सत्यमेतत् स्यात् ।

मित्रावसुः—तदुच्छित्तये मामाज्ञापयतु कुमारः । किं बहुना,

संसर्पद्भिः समन्तात् कृतसकलवियन्मार्गयानैर्विमानैः
कुर्वाणाः प्रावृषीव स्थगितरविरुचः श्यामतां वासरस्य ।

Hero. Mitrāvasu, take your seat here.

(*Mitrāvasu sits*)

Hero. You seem to be excited.

Mitrāvasu. What excitement towards the wretched Mataṅga ?

Hero. What was done by Mataṅga ?

Mitrāvasu. Your kingdom has been overrun by him for his own ruin.

Hero. (*Joyfully within*) I would like this to be true.

Mitrāvasu. Prince, give me orders for his extinction. Why say more ?

These Siddhas darkening the day where the rays of the Sun are intercepted, as though in winter, by aerial chariots emerging in all directions and

इते याताश्च सद्यस्तव वचनमितः प्राप्य युद्धाय सिद्धाः
सिद्धं चोद्वृत्तशत्रुक्षयभयविनमद्राजकं ते स्वराज्यम् ॥१५॥

अथवा किं बलौघैः ।

एकाकिनापि हि मया रभसावकृष्ट-
निस्त्रिंशदीधितिसटाभरभासुरेण ।
आरान्निपत्य हरिणेव मतङ्गजेन्द्र-
माजौ मतङ्गहतकं हतमेव विद्धि ॥ १६ ॥

नायकः—(कर्णौ पिधाय आत्मगतम्) हहह दारुणमभिहितम् । अथवा एवं तावत् । (प्रकाशं सस्मितम्) मित्रावसो कियदेतत् । बहुतरमतोऽपि बाहुशालिनि त्वयि संभाव्यते । किन्तु,

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flying over the entire path of the sky, are at once starting for battle on receiving your word. And your own kingdom has been recovered, the host of kings bowing down in fear by reason of the annihilation of your haughty foe. (15)

Or, where is the need for forces ?

Know the wretched Mataṅga as having been pounced upon and already slain in battle by me alone shining through the halo, like unto a lion's thick mane, of my suddenly drawn sword as a lordly elephant would be by a lion. (16)

Hero. *(Closing his ears, within)* Ha! Ha! Ha! Cruel is the statement. Or, I shall say like this. (*Aloud, with a smile*) Mitrāvasu, how little is this? Much more is possible of you with your

स्वशरीरमपि परार्थे यः खलु दद्यामयाचितः कृपया ।
राज्यस्य कृते स कथं प्राणिवधक्रौर्यमनुमन्ये ॥ १७ ॥

अपिच क्लेशान् विहाय शत्रुबुद्धिरेव मे नान्यत्र । यदि तेऽस्मत्प्रियं कर्तुमीहा, तदनुकम्प्यतामसौ क्लेशदासीकृतस्तपस्वी ।

मित्रावसुः—(सामर्षं सहासं च) कथं नानुकम्प्यते, यादृशोऽसावस्माकमुपकारी कृपणश्च ।

नायकः—(आत्मगतम्) प्रत्यग्रकोपाक्षिप्तचेतास्तावदसौ न शक्यते निवर्तयितुम् । तदेवं तावत् । (प्रकाशम्) मित्रावसो उत्तिष्ठ । अभ्यन्तरमेव प्रविशावः । तत्र च त्वां बोधयिष्यामि । संप्रति परिणतमहः । तथाहि—

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mighty arm. But—

When I would give away my very body for the sake of others unasked out of pity, how shall I approve of the cruelty of slaughter for the sake of a kingdom ? (17)

Moreover, I don't treat anybody as an enemy except passions. If you desire to please me, let this unfortunate man who is a slave of passions be pitied.

Mitrāvasu. (*With anger and with laughter*) How will he not be pitied when he is our benefactor and deserves our sympathy ?

Hero. (*To himself*) He can't be dissuaded, while his mind is thus provoked by fresh anger. So I shall say like this. (*Aloud*) Mitrāvasu, get

निद्रामुद्रावबन्धव्यतिकरमनिशं पद्मकोशादपास्य-
न्नाशापूरैककर्मप्रवणनिजकरप्रीणिताशेषविश्वः ।
दृष्टः सिद्धैः प्रसक्तस्तुतिमुखरमुखैरस्तमप्येष गच्छ-
न्नेकः श्लाघ्यो विवस्वान् परहितकरणायैव यस्य प्रयासः ॥
॥ १८ ॥

(निष्क्रान्तौ)

तृतीयोऽङ्कः ।

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up. We shall go in. There I shall explain to you. Now the day has drawn to a close. Accordingly—

Removing for ever from the lotus-bud the close grip due to slumber (the seal of idleness from the Padma treasury,)—pleasing the entire world by means of his beams (hands) solely bent upon spreading over the distant extremities (fulfilling its desires,)—and seen by the sages (siddhas) whose mouths are noisy by songs of praise just begun, this one Sun, even while setting, is praiseworthy, whose endeavour is all for doing good to others. (18)

(*Exeunt*)

End of the Third Act.

अथ चतुर्थोऽङ्कः ।

(ततः प्रविशति गृहीतवस्त्रयुगलः काञ्चुकीयः प्रतीहारश्च ।)

काञ्चुकीयः—

अन्तःपुराणां विहितव्यवस्थः
पदे पदेऽहं स्खलितानि रक्षन् ।
जरातुरः संप्रति दण्डनीत्या
सर्वं नृपस्यानुकरोमि वृत्तम् ॥ १ ॥

प्रतीहारः—आर्य क नु खलु भवान् प्रस्थितः ।

काञ्चुकीयः—आदिष्टोऽस्मि देव्या मित्रावसोर्जनन्या । यथा—कञ्चुकिन् त्वया दशरात्रं यावन्मलयवत्या जामातुश्च रक्तवासांसि

ACT THE FOURTH

(*Enter* Chamberlain *taking a pair of cloths and* the Doorkeeper)

Chamberlain—Managing the affairs in the harem and guarding myself against slipping at every footstep by leaning on a stick, afflicted, as I am, by old age, I now follow the entire conduct of a king (who declares rules applicable to cities, who at every stage prevents offences and who regulates his conduct by the science of politics.) (1)

Doorkeeper. Sir, where have you started ?

Chamberlain. I have been commanded by the queen, mother of Mitrāvasu thus:—'Chamberlain,

नेतव्यानीति । कुत्र प्रथमं गच्छामि । राजसुता च श्वशुरकुले वर्तते । जीमूतवाहनोऽपि युवराजेन मित्रावसुना सह समुद्रवेलां द्रष्टुमद्य गत इति मया श्रुतम् । तन्न जाने किं मलयवत्याः समीपं गच्छाम्युताहो जामातुरिति ।

प्रतीहारः—आर्य, वरं राजपुत्र्याः समीपगमनम् । तत्र हि कदाचिदियत्या वेलया जामाता प्रत्यागतो भविष्यति ।

काञ्चुकीयः—सुनन्द, साधूक्तम् । भवता पुनः क गम्यते ।

प्रतीहारः—अहमपि महाराजविश्वावसुना समादिष्टः । यथा—सुनन्द, गच्छ, मित्रावसुं ब्रूहि—अस्मिन् दिवसे प्रतिपदुत्सवे

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for ten days red clothes must be taken by you to Malayavatī and the son-in-law.' Where shall I go first ? The princess remains in her father-in law's house. It is heard by me that Jīmūtavāhana also has gone to-day along with Prince Mītrāvasu to visit the sea-shore. So, I don't know whether to go first to Malayavatī or to the son-in-law.

Doorkeeper. Sir, it is better to go to the princess. There perhaps by this time the son-in-law will have returned from the sea-shore.

Chamberlain. Sunanda, well said. But where are you going ?

Doorkeeper. I too have been commanded by Emperor Viśvāvasu thus : 'Sunanda, go, and tell Mitrāvasu—'Come and decide upon something suited to this happy occasion to be presented to Malayavatī

मलयवत्या जामातुश्चैतदुत्सवानुरूपं किंचिदागत्य निरूपयति तद्गच्छतु राजपुत्र्याः सकाशमार्यः । अहमपि मित्रावसोराह्वानाय गच्छामि ।

(निष्क्रान्तौ ।)

विष्कम्भकः ।

(ततः प्रविशति नायको मित्रावसुश्च ।)

नायकः —

शय्या शाद्वलमासनं शुचिशिला सद्म द्रुमाणामधः
शीतं निर्झरवारि पानमशनं कन्दाः सहाया मृगाः ।
इत्यप्रार्थितलभ्यसर्वविभवे दोषोऽयमेको वने
दुष्प्रापार्थिनि यत्परार्थघटनावन्ध्यैर्वृथा स्थीयते ।। २ ।।

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and the son-in-law in the Sthālipāka festival to-day.' Hence sir, go to the princess. I too shall go for calling Mitrāvasu.

(Exeunt)

INTERLUDE

(*Enter the* Hero *and* Mitrāvasu)

Hero. The meadow is the bedding, the clean slab is the seat, under the trees is the residence, the cool water of rills is the drink, roots are the food and animals are the companions. Thus does the forest yield all luxuries voluntarily. But being beyond the easy access of beggars, there is this one fault in it viz., people remain there in vain without being of use to others. (2

मित्रावसुः—(ऊर्ध्वमवलोक्य) कुमार त्वर्यतां त्वर्यताम् । समयोऽयं चलितुमम्बुराशेः ।

नायकः—(आकर्ण्य) सम्यगुपलक्षितम् ।

उद्गर्जज्जलकुञ्जरेन्द्ररभसास्फालानुबद्धोद्धतः
सर्वाः पर्वतकन्दरोदरभुवः कुर्वन् प्रतिध्वानिनीः ।
उच्चैरुच्चरति ध्वनिः श्रुतिपथोन्माथी यथायं तथा
प्रायः प्रेङ्खदसङ्ख्यशङ्खवलया वेलेयमागच्छति ॥ ३ ॥

मित्रावसुः—कुमार, नन्वागतैव । पश्य—

कवलितलवङ्गपल्लवकरिमकरोद्गारसुरभिणा पयसा ।
एषा समुद्रवेला रत्नद्युतिरञ्जिता भाति ॥ ४ ॥

Mitrāvasu. (*Seeing above*) Prince, hurry, hurry. It is time for the sea to ebb.

Hero. (*Listening*) Well observed.

This tide carrying innumerable heaps of conches moving to and fro is coming in such a manner that its (this) loud noise combining with and consequently heightened by the impetuous dash (by the trunks) of huge, roaring water-elephants and making all the interior regions of caves on the mountain send forth echoes swells up high, deafening the ears. (3)

Mitrāvasu. Prince, it has actually come. Behold—

This tide of the Ocean, adorned by the glitter of gems shines with water which is fragrant through the belching of elephants and whales having

नायकः—मित्रावसो पश्य शरत्समयपाण्डुभिः पयोदपटलैः प्रावृताः प्रालेयाचलशिखरश्रियमुद्वहन्त्यचलसानवः ।

मित्रावसुः—कुमार नैवामी मलयसानवः । नागानामस्थिसङ्घाताः खल्वेते ।

नायकः—(सोद्वेगम्) कष्टं, किन्निमित्तं पुनरमी सङ्घातमृत्यवो जाताः ।

मित्रावसुः—कुमार कुमार नैवामी सङ्घातमृत्यवः ।

नायकः—मित्रावसो किमन्यत् ।

मित्रावसुः—श्रूयतां — पुरा किल स्वपक्षपवनापास्तसागरजलस्तरसा रसातलादुद्धृत्य भुजङ्गमाननुदिनमाहारयति स्म वैनतेयः ।

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chewed the tender leaves of clove-plants. (4)

Hero. Mitrāvasu, see. The hill-tops covered with rows of clouds that are white by reason of the autumn, bear the beauty of the tops of the Himālayas.

Mitrāvasu. Prince, these are not the summits of the Malaya. These are heaps of bones of Nāgas (serpents.)

Hero. (With uneasiness of mind) Pity ! Why did these deaths in batches take place ?

Mitrāvasu. Prince, prince, these are not deaths in batches.

Hero. Mitrāvasu, what else is it ?

Mitrāvasu. Let it be heard. In days of yore,

नायकः—(सोद्वेगम्) कष्टम्, अतिदुष्करं करोति । ततस्ततः ।

मित्रावसुः—ततः सकलनागलोकविनाशशङ्किना नागराजेन गरुत्मानभिहितः ।

नायकः—(सादरम्) किं मां भक्षयेति ।

मित्रावसुः—नहि नहि ।

नायकः—किमन्यत् ।

मित्रावसुः—इदमुक्तं —त्वदभिसंपातत्रासात् सहस्रशः स्रवन्ति भुजङ्गाङ्गनानां गर्भाः । शिशवश्च पञ्चत्वमुपयान्ति । एवं च सन्ततिसमुच्छेदादस्माकं तवैव स्वार्थहानिर्भवेद्, यदर्थमभिपतति भवान्

Garuḍa, driving away the water of the Ocean by the force of wind-blasts produced by his wings, preyed daily upon snakes after lifting them suddenly from the Nether-world.

Hero. (*With agony*) Pity, he does a thing which no one would stoop to do. Then ?

Mitrāvasu. Then Garuḍa was told by the king of serpents, who apprehended the ruin of the entire race of serpents.

Hero. (*Affectionately*) 'Devour me'—is it ?

Mitrāvasu. No, no.

Hero. What else ?

Mitrāvasu. He said this—'Out of fear from your onslaught, the embryoes of female snakes are lost in abortion by thousands. The babies also meet with death. In the result, on account of the extinction

पातालम् । तदेकैकं भुजङ्गमानामनुदिवसं समुद्रतटस्थितस्याहमेव प्रेषयिष्यामीति । प्रतिपन्नं च तत् पक्षिराजेन ।

इत्येकशः प्रतिदिनं विहितव्यवस्थो
यान् भक्षयत्यहिपतीन् पतगाधिराजः ।
यास्यन्ति यान्ति च गताश्च दिनैर्विवृद्धिं
तेषाममी तुहिनशैलरुचोऽस्थिकूटाः ॥ ५ ॥

नायकः—कष्टं, रक्षिताः किलैवं नागराजेन पन्नगाः ।

जिह्वासहस्रद्वितयस्य मध्ये नैकापि सा तस्य किमस्ति जिह्वा ।
एकाहिरक्षार्थमहिद्विषोऽद्य दत्तो मयात्मेति यया ब्रवीति ॥ ६ ॥

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of our race it is your object that is lost, for which you invade the Nether-world. Therefore, I shall myself send you daily one snake while you remain at the sea-shore.' And this was agreed to by the king of birds.

These heaps of bones bearing the similarity of the snow-peaked mountain,—bones of the flower of serpents whom the king of birds devours every day having thus fixed up his bargain, are bound to increase, they do increase, nay, they have already increased day by day. (5)

Hero. O pity ! Snakes have been only thus saved by the king of serpents !

In the midst of his two thousand tongues, is there not even one tongue by which he will say 'For the protection of one snake to-day, my own self is

आश्चर्यमाश्चर्यम् ।

सर्वाशुचिनिधानस्य कृतघ्नस्य विनाशिनः ।
शरीरकस्यापि कृते मूढाः पापानि कुर्वते ॥ ७ ॥

कष्टम्, अनवसानेयं विपत्तिर्नागानाम् । (आत्मगतम्) अपि नाम शक्नुयामहं स्वशरीरदानादेकस्यापि फणभृतः परिरक्षां कर्तुम् ।

(ततः प्रविशति प्रतीहारः ।)

प्रतीहारः—आरूढोऽस्मि गिरिशिखरम् । (विलोक्य) अये मित्रावसुर्जामातुः समीपे वर्तते । यावदुपसर्पामि । (उपसृत्य प्रणम्य) विजयेतां कुमारौ ।

मित्रावसुः—सुनन्द किन्निमित्तमिहागमनम् ।

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sacrificed to the enemy of snakes'? (6)

Wonder! Wonder!

For the sake of the filthy body which is a storehouse of all impurities, which is ungrateful and which is perishable, fools commit sins. (7)

Pity. This calamity of snakes is endless! *(To himself)* Shall I be able, by offering my body, to save at least one serpent?

(Enter the Doorkeeper*)*

Doorkeeper. I have got up the summit of the hill. *(Looking)* Eh! Mitrāvasu is by the side of the son in-law. I shall just go near. *(Going near, saluting)* Victory to both the princes.

Mitrāvasu. Sunanda, for what reason is your arrival here?

प्रतीहारः—(कर्णे) एवम् ।

मित्रावसुः—कुमार तातो मामाह्वयते ।

नायकः—गम्यताम् ।

मित्रावसुः—कुमारेणापि बहुप्रत्यवायेऽस्मिन् प्रदेशे कुतूहलान्न चिरं स्थातव्यम् ।

(निष्क्रान्तो मित्रावसुः प्रतीहारश्च ।)

नायकः—यावदहमपि गिरिशिखरादवतीर्य समुद्रतटमवलोकयामि ।

(परिक्रामति ।)

(नेपथ्ये)

हा पुत्तअ सङ्खचूळ कहं वावादिअमाणो किळ अज्ज तुवं मए पेक्खिदव्वो ।

हा पुत्र शङ्खचूड कथं व्यापाद्यमानः किलाद्य त्वं मया द्रष्टव्यः ।

Doorkeeper. (In the ear) Just so.

Mitrāvasu. Prince, my father calls me.

Hero. Go.

Mitrāvasu. Prince, you too ought not to remain long out of curiosity in this place which is attended by very many dangers.

(Exeunt Mitrāvasu and the Doorkeeper)

Hero. I shall also just get down from the top of the hill and look at the sea-shore.

(*Walks forward*)

(*Behind the scenes*)

Ah son! Śaṅkhacūḍa, how are you to be seen by me to-day being killed?

नायकः—(आकर्ण्य) अये योषित इवार्तप्रलापः । तद् यावदुपेत्य केयं कुतोऽस्या भयकारणमिति स्फुटीकरोमि । (परिक्रामति ।)

(ततः प्रविशति क्रन्दन्त्या वृद्धयानुगम्यमानः शङ्खचूडो गोपायितवस्त्रयुगलः किङ्करश्च ।)

वृद्धा—(सास्रम्) हा पुत्तअ सङ्खचूळ कहं वावादिअमाणो किळ अज्ज तुवं मए पेक्खिदव्वो । (चिबुके गृहीत्वा) इमिणा मुखचन्देण विरहिदं अन्धआरीभविस्सदि पाआळं ।

(सास्रम्) हा पुत्रक शङ्खचूड कथं व्यापाद्यमानः किलाद्य त्वं मया प्रेक्षितव्यः । (चिबुके गृहीत्वा) अनेन मुखचन्द्रेण विरहितमन्धकारीभविष्यति पातालम् ।

शङ्खचूडः—अम्ब किमेवमतिविक्लवा सुतरामात्मानं पीडयसि ।

वृद्धा—(निर्वर्ण्य पुत्रस्याङ्गान्यामृशन्ती) हा पुत्तअ कहं दे अदिट्टसूरसु-

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Hero. (*Listening*) Eh! It seems to be the bewailment of a woman.

So I will just go near and ascertain who is she and whence is the cause of her fear.

(*Walks forward*)

(*Enter* Śaṅkhacūḍa *followed by an* Old lady *crying aloud, and a* Servant *hiding a païr of cloths*)

Old lady. (*Shedding tears*) Ah son, Śaṅkhacūḍa, how are you to be seen by me to-day being killed ? (*Catching his chin*) Being deprived of this Moon-like face, the Nether-world will be all darkness.

Śaṅkhacūḍa. Mother, being so extremely unnerved, why do you worry yourself ?

उमारं सरीरं णिग्घिणहिअओ गलुळो आहारयिस्सदि ।

हा पुत्रक कथं ते अदृष्टसूर्यसुकुमारं शरीरं निर्घृणहृदयो गरुड आहारयिष्यति । (कण्ठे गृहीत्वा रोदिति ।)

शङ्खचूडः—अम्ब अलमलं परिदेवितेन । पश्य—

क्रोडीकरोति प्रथमं जातं नित्यमनित्यता ।
धात्रीव जननी पश्चात्तदा शोकस्य कः क्रमः ॥ ८ ॥

वृद्धा—हा पुत्तअ चिट्ठ । मुहुत्तअं पि दाव वदनं दे पेक्खिस्सं ।

हा पुत्रक तिष्ठ । मुहूर्तमपि तावद्वदनं ते प्रेक्षिष्ये ।

किंकरः—एहि कुमाळ । किं तव एताए भणन्तीए । पुत्तशिणेहमोहिदा क्खु एशा ण ळाअकज्जं जाणादि ।

एहि कुमार किं तवैतया भणन्त्या । पुत्रस्नेहमोहिता खल्वेषा न राजकार्यं जानाति ।

Old lady. (*Seeing aud gently rubbing the limbs of her son*) Ah ! Son ! How will the cruel-hearted Garuḍa prey upon your tender body that has never seen the light of the Sun?

(*Weeps, embracing him by the neck*)

Śaṅkhacūḍa. Mother, enough, enough of lamentation. See—

Transitoriness first takes hold of a person born, always like a nurse. Afterwards does the mother. Then where is the justification for grief ? (8)

Old lady. Ah son, stop for a moment at least. I shall see your face.

Servant. Come, prince, what is the use of her

शङ्खचूडः—भद्र अयमहमागच्छामि ।

किङ्करः—(आत्मगतम्) आणीदो क्खु मए वज्झशिळासमीवं शङ्खचूळो । जाव एदं वज्झचिण्हं ळत्तंसुअजुअळं दइअ वज्झसिळं दंशेमि ।

(आत्मगतम्) आनीतः खलु मया वध्यशिलासमीपं शङ्खचूडः । यावदेतद् वध्यचिह्नं रक्तांशुकयुगलं दत्त्वा वध्यशिलां दर्शयामि ।

नायकः—अये इयमसौ योषित् । (शङ्खचूडं दृष्ट्वा) नूनमनेनाप्यस्याः सुतेन भवितव्यं, यदर्थमाक्रन्दति । (समन्तादवलोक्य) न खलु पुनः किञ्चिद् भयकारणं पश्यामि । तत् कुतोऽस्य भयं भविष्यतीति किमुपेत्य पृच्छामि । अथवा प्रसक्त एवायमालापः । कदाचिदित एव व्यक्तिर्भविष्यति । तद् विटपान्तरितस्तावच्छृणोमि ।

किङ्करः—(सास्रं कृताञ्जलिः) कुमाळ शङ्खचूळ एशो शामिणो आदे-

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talking to you? Being blinded by love for her son, she certainly does not realise the duty to the king.

Śaṅkhacūḍa. Good man, here I am coming.

Servant. (*Within*) Śaṅkhacūḍa has been brought by me near the slaughter-stone. I shall give him this pair of red cloths which is the victim's sign, and show him the slaughter-stone.

Hero. Eh! This is the lady. (*Looking at Śaṅkhacūḍa*) Certainly this must also be her son whom she laments. (*Looking all round*) But I don't see any cause for fear. Therefore, may I go near and ask whence is his fear? Or, the talk is going on. Perhaps from this itself it will be made clear. So I shall hear, hidden by the tree.

शो त्ति कळिअ ईदिशं पि णिट्ठुळं मन्तीअदि ।

(सास्रं कृताञ्जलिः) कुमार शङ्खचूड एष स्वामिन आदेश इति कृत्वेदशमपि निष्ठुरं मन्त्र्यते ।

शङ्खचूडः—भद्र कथय ।

किङ्करः—णाअळाओ वाशुई आणवेदि ।

नागराजो वासुकिराज्ञापयति ।

शङ्खचूडः—(शिरस्यञ्जलिं कृत्वा सादरम्) किं मामाज्ञापयति स्वामी ।

किङ्करः—एदं ळत्तंसुअजुअळं पळिहिअ आळोह वज्झशिळं, जेण ळत्तंशुअचिण्होवळक्खिदं गळुळो गण्हिअ आहाळकळणाअ णइश्शदि ।

एतद् रक्तांशुकयुगलं परिधायारोह वध्यशिलां, येन रक्तांशुकचिह्नोपलक्षितं गरुडो गृहीत्वाऽऽहारकरणाय नेष्यति ।

Servant. (Weeping and joining the palms of his hands in respect) Prince Śaṅkhacūḍa, in view of the fact that it is His Highness's command you are informed of such a harsh thing.

Śaṅkhacūḍa. Good man, say.

Servant. Vāsuki, the king of serpents, commands.

Śaṅkhacūḍa. (Raising the united palms of his hands on his head, courteously) What does His Highness command me ?

Servant. Wearing this pair of red cloths, climb up this slaughter-stone so that Garuḍa may seize you distinguished by the mark of red cloths and take you for his prey.

नायकः—(सास्रम्) कष्टमसौ वासुकिना परित्यक्तस्तपस्वी ।

किङ्करः—शङ्खचूळ गण्ह् एदं । (वस्त्रयुगलमर्पयति ।)

शङ्खचूड गृहाणैतत् । (वस्त्रयुगलमर्पयति)

शङ्खचूडः—(सादरम्) उपनय (इति गृहीत्वा शिरसि स्वाम्यादेशमर्पयति ।)

वृद्धा—(पुत्रहस्ते वाससी दृष्ट्वा सोरस्ताडनं) हा वच्छ एदं क्खु तं वज्झ-चिण्हं वसणं, जेण भाएदि मे हिअअं । (मोहमुपगता ।)

(पुत्रहस्ते वाससी दृष्ट्वा सोरस्ताडनं) हा वत्स एतत् खलु तद्वध्य-चिह्नं वसनं, येन बिभेति मे हृदयम् । (मोहमुपगता ।)

किङ्करः—आशण्णा क्खु गळुळस्स आगमणवेळा । ता ळहु अव-क्कमामि ।

आसन्ना खलु गरुडस्यागमनवेला । तल्लघ्वपक्रामामि ।

(निष्क्रान्तः ।)

शङ्खचूडः—अम्ब समाश्वसिहि । समाश्वसिहि ।

Hero. (*With tears*) Miserable! This unfortunate man has been forsaken by Vāsuki.

Servant. Śaṅkhacūḍa, take this.

(*Hands over the pair of cloths*)

Śaṅkhacūḍa. (*Tenderly*) Give me. (*Takes and receives the king's command by his head*)

Old lady. (*Seeing the pair of cloths in her son's hand and beating her breast*) Oh child, this is the cloth which is the victim's sign at which my heart trembles. (*Swoons*)

Servant. The time for Garuḍa's arrival is nearing. So I shall get away soon. (*Exit*)

वृद्धा—(समाश्वस्य, सास्रं) हा जाद हा पुत्तअ हा मणोरहसदलद्ध कहिं तुमं पुणो पेक्खिस्सं। (कण्ठे गृहीत्वा रोदिति।)

(समाश्वस्य सास्रं) हा जात हा पुत्रक हा मनोरथशतलब्ध कुत्र त्वां पुनः प्रेक्षिष्ये। (कण्ठे गृहीत्वा रोदिति।)

नायकः—(सास्रम्) अहो नैर्घृण्यं गरुत्मतः। अपिच

मूढाया मुहुरश्रुसन्ततिमुचः कृत्वा प्रलापान् बहून्
कस्त्राता मम पुत्रकेति कृपणं दिक्षु क्षिपन्त्या दृशम्।
अङ्के मातुरुपाश्रितं शिशुमिमं त्यक्त्वा घृणामश्नत-
श्चञ्चुर्नैव खगाधिपस्य हृदयं वज्रेण मन्ये कृतम् ॥९॥

शङ्खचूडः—(अम्बाया अश्रूणि परिमार्जयन्) अम्ब! अलमलं वैक्लव्येन।

Śaṅkhacūḍa. Mother, take heart. Take heart.

Old lady. (*Getting consoled and weeping*) Oh child, Oh son, you were got as a result of hundreds of my dreams. Where shall I again see you?

(Embracing him in the neck, weeps)

Hero. (*With tears*) Oh! How merciless is Garuḍa! Moreover—

I think the heart is made of adamant, not the beak, of the lord of birds, who leaving off mercy, devours this child leaning on the lap of his mother who, having lost her senses, frequently sheds showers of tears after lamenting aloud in many ways and who pitiably casts her glance in different directions, crying out—'Oh son, who will be my saviour?' (9)

ननु समाश्वसिहि समाश्वसिहि ।

वृद्धा—(सास्रम्) पुत्तअ ! कहं समस्ससिमि । किं एकपुत्तो त्ति किदाणुकम्पेण णिवत्ताविदो सि णाअराएण । हा कदन्तहदअ । कहं दाणिं तुए णिग्घणहिअएण एव्वं वित्थिण्णे जीवलोए मम पुत्तओ एव्व सुमरिदो । सव्वहा हदह्मि मन्दभाइणी । (मूर्च्छां नाटयति।)

(सास्रम्) पुत्रक कथं समाश्वसिमि । किमेकपुत्र इति कृतानुकम्पेन निवर्तितोऽस्मि नागराजेन । हा कृतान्तहतक । कथमिदानीं त्वया निर्घृणहृदयेनैवं विस्तीर्णे जीवलोके मम पुत्रक एव स्मृतः । सर्वथा हतास्मि मन्दभागिनी । (मूर्च्छां नाटयति ।)

नायकः—

आर्तं कण्ठगतप्राणं परित्यक्तं स्वबान्धवैः ।
त्राये नैनं यदि ततः कः शरीरेण मे गुणः ॥ १० ॥

Saṅkhacūḍa. (*Wiping off his mother's tears*) Mother enough, enough of losing heart. Take courage. Be consoled.

Old lady. (*Crying*) Son, how shall I take courage ? Have you been let off by the king of serpents, taking pity that you are my only son ? Ah ! Wretched death ! How was my son alone in this vast world thought of by you with a cruel heart ? By all means I am lost. Unfortunate that I am. (*Gesticulates swooning*)

Hero. If I don't save this man who is distressed, whose life lingers in his throat, and who has been abandoned by his kinsmen, of what use is

तद् यावदुपसर्पामि ।

शङ्खचूडः—अम्ब संस्तम्भयात्मानम् ।

वृद्धा—हा पुत्तअ । संखचूळ दुल्ळहो सत्थंभो । जदा एव्व णाअळोअपरिरक्खएण वासुइणा सअं परिच्चत्तोसि तदा को दे परित्ताणं करिस्सदि ।

हा पुत्रक शङ्खचूड दुर्लभः संस्तम्भः । यदैव नागलोकपरिरक्षकेण वासुकिना स्वयं परित्यक्तोऽसि, तदा कस्ते परित्राणं करिष्यति ।

नायकः—(उपसृत्य) **नन्वयमहम् ।**

वृद्धा—(ससंभ्रममुत्तरीयेण पुत्रमाच्छाद्य नायकमुपसृत्य) गळुळ विणदाणन्दण वावादेहि मं । अहं दे आहारणिमित्तं परिकप्पिदा ।

(ससंभ्रममुत्तरीयेण पुत्रमाच्छाद्य नायकमुपसृत्य) **गरुड विनतानन्दन व्यापादय माम् । अहं ते आहारनिमित्तं परिकल्पिता ।**

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this body to me ? (10)

So I shall just go near.

Śankacūḍa. Mother, control yourself.

Old lady. Ah son, Śaṅkhacūḍa, control is impossible. When you have been abandoned by Vāsuki himself, the protector of the serpent-world, who then will offer you protection ?

Hero. (*Going near*) Of course I do.

Old lady. (*Hurriedly covering her son with her apron and approaching the Hero*) Oh Garuḍa, son of Vinatā, kill me. I have been assigned for your food.

नायकः—(सास्रम्) अहो पुत्रवात्सल्यम् ।

अस्या विलोक्य मन्ये पुत्रस्नेहेन विक्लवत्वमिदम् ।
अकरुणहृदयः करुणां कुर्वीत भुजङ्गशत्रुरपि ॥ ११ ॥

शङ्खचूडः—अम्ब अलमलं त्रासेन । न खल्वयं नागशत्रुः । पश्य,

महाहिमस्तिष्कविभेदमुक्त-
रक्तच्छटाचर्चितचण्डचञ्चुः ।
क्वासौ गरुत्मान् क्व च नाम सोम-
सौम्यस्वभावाकृतिरेष साधुः ॥ १२ ॥

वृद्धा—हा पुत्तअ अहं पुण तुज्झ मरणभीदा सव्वं एव गरुळमअं पेक्खामि ।

हा पुत्रक अहं पुनस्तव मरणभीता सर्वमेव गरुडमयं पश्यामि ।

Hero. (*With tears*) Oh the love of son!

Seeing this abjectness of her due to the love of son, even the cruel-hearted foe of serpents will take pity. (11)

Śaṅkhacūḍa. Mother, don't fear. Don't fear. This person is not the foe of serpents. See—

Where is Garuḍa with his fierce beak besmeared with streams of blood issuing from the broken heads of big serpents, and where is this noble man whose personality is as gentle in nature as the Moon? (12)

Old lady. Ah son, but I, being afraid of your death, see Garuḍa in everything.

नायकः—अम्ब मा भैषीः । नन्वयमहं विद्याधरः, त्वत्सुतसंरक्षणार्थमेवायातः ।

वृद्धा—(सहर्षम्) पुत्तअ पुणो पुणो एव्वं भण ।

(सहर्षम्) पुत्रक पुनः पुनरेवं भण ।

नायकः—अम्ब किमनेन पुनः पुनरभिहितेन । कर्मणैव संपादयामि ।

वृद्धा—(शिरस्यञ्जलिं कृत्वा) पुत्तअ चिरं जीव ।

(शिरस्यञ्जलिं कृत्वा) पुत्रक चिरं जीव ।

नायकः—

ममैतदम्बार्पय वध्यचिह्नं प्रावृत्य यावद् विनतात्मजाय ।
पुत्रस्य ते जीवितरक्षणार्थं स्वं देहमाहारयितुं ददामि ॥ १३ ॥

वृद्धा—(कर्णौ पिधाय) पडिहदं खु एदं । तुमं पि मे संखचूडणिव्विसेसो पुत्तओ एव्व । अहव संखचूडादो अहिअदरो, जो एव्वं

Hero. Mother, don't fear. Here I am a Vidyādhara, come for protecting your son..

Old lady. (*With joy*) Son, again and again say like this.

Hero. Mother, what is the use of saying it over and over ? I shall do it by deed.

Old lady. (*Placing the united palms of her hands on her head*) Son, may you live long.

Hero. Madam, give me this victim's sign so that, covering myself with it, I may offer my body for food to Garuḍa for saving your son's life. (13)

बन्धुजणपरिच्चत्तं मे पुत्तअं सरीरप्पदाणेण रक्खिदुं इच्छसि ।

(कर्णौ पिधाय) प्रतिहतं खल्वेतत् । त्वमपि मे शङ्खचूडनिर्विशेषः पुत्रक एव । अथवा शङ्खचूडादधिकतरः, य एवं बन्धुजनपरित्यक्तं मम पुत्रकं शरीरप्रदानेन रक्षितुमिच्छसि ।

शङ्खचूडः—(सस्मितम्) अहो जगद्विपरीतमस्य महासत्त्वस्य चरितम् । कुतः,

विश्वामित्रः श्वमांसं श्वपच इव पुराभक्षयद् यन्निमित्तं
नाडीजङ्घो विजघ्ने कृततदुपकृतिर्यत्कृते गौतमेन ।
पुत्रोऽयं काश्यपस्य प्रतिदिनमुरगानत्ति तार्क्ष्यो यदर्थं
प्राणांस्तानेव चित्रं तृणमिव कृपया यः परार्थे जहाति॥१४॥

(नायकमुद्दिश्य) भो महात्मन् । दर्शिता त्वयेयमात्मप्रदानाध्यवसाया-

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Old lady. (*Shutting her ears*) Let this be forbidden. You are also my son on a par with Śaṅkhacūḍa. Nay, you are more so than Śaṅkhacūḍa—you who thus desire to protect my son abandoned by his kinsmen by the sacrifice of your body.

Śaṅkhacūḍa (*With a smile*) Oh! How strange is this great man's conduct, (For—)

Who strangely gives away out of pity for the sake of another that very life for the sake of which Viśvāmitra of old ate the flesh of a dog like a Caṇḍāla, the life for which the bird Nāḍījaṅgha was killed by Gāutama though he had rendered help, and for which this son of Kāśyapa, Garuḍa, devours snakes daily. (14)

निर्व्याजा मयि दयालुता । तदलमनेन निर्बन्धेन । कुतः,

जायन्ते च म्रियन्ते च मादृशाः क्षुद्रजन्तवः ।
परार्थे बद्धकक्षाणां त्वादृशामुद्भवः कुतः ॥ १५ ॥

तत् किमनेन । मुच्यतामयमध्यवसायः ।

नायकः—(शङ्खचूडं हस्ते गृहीत्वा) कुमार । शङ्खचूड । न मे चिरा-लब्धावसरस्य परार्थसंपादनमनोरथस्यान्तरायं कर्तुमर्हति भवान् । (पादयोः पतित्वा) तदलं विकल्पेन । दीयतां वध्यचिह्नम् ।

शङ्खचूडः—भो महासत्त्व किमनेन वृथाप्रयासेन । न खलु शङ्खचूडः शङ्खधवलं शङ्खपालकुलं मलिनीकरिष्यति । अथ ते वयमनुक-

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(Towards the Hero) Oh high-souled man, by your resolution to sacrifice yourself, your genuine sympathy for me has been shown. Therefore don't press this. For—

Low beings like myself come into existence and pass away. Where is the birth of persons like yourself who are pledged to help others ? (15)

So what is the use of this ? Let this resolution be given up.

Hero. (Taking Śaṅkhacūḍa by the hand) Lad Śaṅkhacūḍa, you ought not to thwart my ambition to help others, the occasion for which has arisen after a long time. *(Falling at his feet)* Don't take it amiss. Let the victim's sign be given.

Śaṅkhacūḍa. Oh great-souled man, why this futile attempt ? Śaṅkhacūḍa will never blacken the

म्पनीयाः, तदियमस्मद्विपत्तिविक्लवा यथा न परित्यजति जीवितमम्बा, तथाभ्युपायश्चिन्त्यताम् ।

नायकः—किमत्र चिन्त्यते । चिन्तित एवाभ्युपायः । स तु त्वदायत्तः ।

शङ्खचूडः—कथमिव ।

नायकः—

म्रियते म्रियमाणे या त्वयि जीवति जीवति ।
तां यदीच्छसि जीवन्तीं रक्षात्मानं ममासुभिः ॥ १६ ॥

अयमभ्युपायः । तदर्पय त्वरितं वध्यचिह्नम् । यावदनेनात्मानमाच्छाद्य वध्यशिलामारोहामि । त्वमपि जननीं पुरस्कृत्यास्माद् देशान्नि-

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race of Śaṅkhapāla which is as pure as a conch. If you really take sympathy on us, then find out a way so that our mother will not give up her life oppressed by grief due to our death.

Hero. What is to be found out here ? It has already been found out, but it depends on you.

Śaṅkhacūḍa. How ?

Hero. If you want your mother alive who dies when you die and lives when you live, save yourself through my life. (16)

This is the way. So hand over the victim's sign soon, so that I shall cover myself with it and ascend the slaughter-stone; and you, placing your mother in front, shall return from this place. Perhaps if she

वर्तस्व । कदाचिदियमालोक्यैव सन्निकृष्टमाघातस्थानं स्त्रीसहभुवा कातरत्वेनाम्बा प्राणान् जह्यात् । किञ्च न पश्यति भवान् इदं विपन्नपन्नगानेककङ्कालसंकुलं महाश्मशानम् । तथाहि—

चञ्चच्चञ्चूद्धृतार्धच्युतपिशितलवग्रासंसंवृद्धगर्धै-
र्गृध्रैरारब्धपक्षद्वितयविधुतिभिर्बद्धसान्द्रान्धकारे । [वाना-
वक्त्रोद्वान्ताः पतन्त्यश्छिमिति शिखिशिखाश्रेणयोऽस्मिञ्शि
मास्त्रस्रोतस्यजस्रस्रुतबहलवसावासविस्रे स्वनन्ति ॥ १७ ॥

शङ्खचूडः—कथं न पश्यामि ।

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were to see the place of slaughter near her, she might lose her life through timidity characteristic of women. Moreover don't you see this big cemetary which abounds in the numerous bones of the deceased snakes ? Accordingly—

The rows of the flames of fire emitted by the mouths of jackals make the noise 'chim, chim', falling in this place which is rendered pitch-dark by vultures spreading their both wings and rapaciously longing to take back the bits of flesh fallen half-way while being lifted by their active beaks and which is possessed of the repugnant smell of the marrow which is always flowing largely into the stream of blood. (17)

Śaṅkhacūḍa. How don't I see ?

प्रतिदिनमशून्यमहिनाहारेण विनायकाहितप्रीति ।
शशिधवलास्थिकपालं वपुरिव रौद्रं श्मशानमिदम् ॥ १८॥

तद् गच्छ । किमेभिस्त्रासनोपायैः । आसन्नः खलु गरुडस्यागमनसमयः । (मातुरग्रतो जानुभ्यां स्थित्वा शिरोनिहिताञ्जलिः) अम्ब त्वमपि निवर्तस्वेदानीम् ।

समुत्पत्स्यामहे मातर्यस्यां यस्यां गतौ वयम् ।
तस्यां तस्यां प्रियसुते माता भूयास्त्वमेव नः ॥ १९ ॥

(पादयोः पतति ।)

वृद्धा— (सास्रम् आत्मगतम्) कहं पच्छिमं से वअणं । (प्रकाशम्)

This cemetary which daily supplies a snake for food and gives satisfaction to the lord of birds and which abounds in skulls, white like the Moon, resembles Rudra's body which is always shining by the snake-garland, which affords pleasure to God Vināyaka and which is possessed of skulls rendered doubly white by the Moon. (18)

Hence go. What is the use of all this frightening? Imminent is the arrival of Garuḍa. *(Kneeling before his mother and placing the united palms of his hands on his head)* Mother, you shall also return now.

Whichever birth we shall take, Oh mother so fond of your son, may you be our mother therein. (19)

(Falls at her feet)

पुत्तअ तुमं उज्झिअ अण्णदो मे पाआ ण पसरन्ति । ता तुए सह गमिस्सं ।

(सास्रम् आत्मगतम्) कथं पश्चिममस्य वचनम्। (प्रकाशम्) पुत्रक त्वामुज्झित्वाऽन्यत्र मे पादौ न प्रसरतः । तत् त्वया सह गमिष्यामि ।

शङ्खचूडः—(उत्थाय) यावदहमपि नातिदूरे भगवन्तं दक्षिणगोकर्णं प्रदक्षिणीकृत्य स्वाम्यादेशमनुतिष्ठामि ।

(उभौ निष्क्रान्तौ ।)

नायकः—कष्टम् । न संपन्नमभिलषितम् । तत् कोऽत्राभ्युपायः ।

(सहसा प्रविश्य)

काञ्चुकीयः—इदं वासोयुगलम् ।

नायकः—(दृष्ट्वा सहर्षमात्मगतम्) दिष्ट्या सिद्धमभिवाञ्छितमने-

Old lady. *(Weeping, to herself)* How this last word of his? *(Aloud)* Son, my feet do not travel elsewhere, leaving you behind. So let me also go with you.

Śaṅkhacūḍa. (*Standing*) I shall also obey my master's command after devoutly walking round the Lord presiding over the southern Gokarṇa who is not far off.

(*Exeunt both*)

Hero. Pity! Unfulfilled is my ambition. Then, what is the remedy?

(*Entering suddenly,* Chamberlain)

Chamberlain. This pair of cloths.

नातर्कितोपनतेन रक्तांशुकयुगलेन ।

काञ्चुकीयः--इदं वासोयुगलं देव्या मित्रावसोर्जनन्या कुमाराय प्रेषितम् । परिधत्तां कुमारः ।

नायकः—उपनय ।

(काञ्चुकीय उपनयति ।)

नायकः—(गृहीत्वाऽऽत्मगतम्) सफलीभूतो मे मलयवत्याः पाणिग्रहणविधिः । (परिधाय प्रकाशम्) कञ्चुकिन् गम्यताम् । मद्वचनादभिवादनीया देवी ।

काञ्चुकीयः—यदाज्ञापयति कुमारः । (निष्क्रान्तः ।)

नायकः — वासोयुगमिदं रक्तं प्राप्तकाले ममागतम् ।
करोति महतीं प्रीतिं परार्थं देहमुज्झतः ॥ २० ॥

Hero. (*Looking, joyfully, to himself*) Fortunately my desire is fulfilled by this pair of red cloths got accidentally.

Chamberlain. This pair of cloths has been sent to the prince by the queen, the mother of Mitrāvasu. Prince, wear it.

Hero. Bring it.

(*Chamberlain gives*)

Hero. (*Receiving, to himself*) My taking the hand of Malayavatī has borne fruit. (*Wearing the cloths*) (*Aloud*) Chamberlain, go. Communicate my respects to the queen.

Chamberlain. As the prince commands. [*Exit*

Hero. This pair of red cloths having come at

(दिशो विलोक्य) यथायं चलितमलयाचलशिखरशिलासञ्चयः प्रचण्डो नभस्वांस्तथा तर्कयामि आसन्नीभूतः पक्षिराज इति । अपिच—

तुल्याः संवर्तकाभ्रैः पिदधति गगनं पङ्क्तयः पक्षतीनां
तीरं वेगान्निरस्तं क्षिपति भुव इव प्लावनायाम्बु सिन्धोः ।
कुर्वन् कल्पान्तशङ्कां सपदि च सभयं वीक्षितो दिग्द्विपेन्द्रै-
र्देहोद्योतो दशाशाः कपिशयति शिशुद्वादशादित्यदीप्तिः॥

तद् यावदसौ नागच्छत्येव शङ्खचूडः, तावत् त्वरिततरमिमां वध्यशिलामारोहामि । (तथा कृत्वोपविश्य स्पर्शं नाटयन्) अहो स्पर्शोऽस्याः—

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the proper time gives great pleasure to me who am leaving my body for the sake of another. (20)

(*Looking at the different quarters*) Inasmuch as the wind blows fiercely, shaking the heaps of stones on the top of Mount Malaya, I infer that the king of birds is very near. Moreover—

The rows of wings resembling the clouds of deluge envelop the sky. The water of the sea propelled by speed outruns the shore as though for drowning the Earth. The dazzle of the body eclipsing the dazzle of the twelve Suns reddens all the ten quarters, rousing suspicions of deluge and being looked at with fear by the elephants in charge of the extremities. (21)

So by the time that Śaṅkhacūḍa does not come, I shall get up this slaughter-stone hastily. (*So doing, sitting and betraying the happiness of touch*) Oh

न तथा सुखयति मन्ये मलयवती मलयचन्दनरसार्द्रा ।
अभिवाञ्छितार्थसिद्धयै वध्यशिलेयं यथा स्पृष्टा ॥२२॥

अथवा किं मलयवत्या ।

शयितेन मातुरङ्के विस्रब्धं शैशवे न तत् प्राप्तम् ।
लब्धं सुखं मयास्या वध्यशिलाया यदुत्सङ्गे ॥ २३ ॥

तदयमागत एव गरुत्मान् । यावदात्मानमाच्छाद्य तिष्ठामि ।
(तथा करोति)

(ततः प्रविशति गरुडः ।)

गरुडः—एष भोः ।

क्षिप्त्वा बिम्बं हिमांशोर्भयकृतवलयां संहरन् शेषमूर्तिं
सानन्दं स्यन्दनाश्वत्रसनविचलिते पूष्णि दृष्टोऽग्रजेन ।

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the touch of this (stone) !

I think, Malayavatī, wet with the sandal juice of Malaya, does not delight me so much as does this slaughter-stone touched for the realisation of my desire. (22)

Nay, why speak of Malayavatī ?

The joy which is felt by me while seated on the surface of this slaughter-stone was not securd by me while reposing on the lap of my mother confidently in my boyhood. (23)

This Garuḍa is already come. So I shall remain covering myself. (*Does so*)

(*Enter* Garuḍa)

Garuḍa. Halloh !

एष प्रान्तावसज्जज्जलधरपटलात्यायतीभूतपक्षः
प्राप्तो वेलामहीध्रं मलयमहमहिग्रासगृध्नुः क्षणेन ॥२४॥

नायकः—

संरक्षता पन्नगमद्य पुण्यं मयार्जितं यत् स्वशरीरदानात् ।
भवे भवे तेन ममैवमेव भूयात् परार्थः खलु देहलाभः ॥

गरुडः—(नायकं निर्वर्ण्य)

अस्मिन् वध्यशिलातले निपतितं शेषानहीन् रक्षितुं
निर्भिद्याशनिदण्डचण्डतरया चञ्च्वाधुना वक्षसि ।

Having brushed aside the disc of the Moon and contracted the body of Śeṣa folded in circles out of fear, being seen with joy by my elder brother while the Sun is shaken by the quaking of the horses of his chariot, and with my wings projected far by rows of clouds gathering at their edges, I have come in a moment to the mountain on the sea-shore—the Malaya, eager to devour the snake. (24)

Hero. Through the virtue which is acquired by me by offering my own body in the protection of the snake, may the same happen to me in every birth. The acquisition of body is certainly for the service of others. (25)

Garuḍa. (*Seeing the Hero*)

I shall now, with a view to eating, suddenly lift the snake that lies motionless on this surface of the slaughter-stone in order to protect the rest of

भोक्तुं भोगिनमुद्धरामि तरसा रक्ताम्बरप्रावृतं
दिग्धं मद्भयदीर्यमाणहृदयप्रस्यन्दिनेवासृजा ॥ २६ ॥

(अभिपत्य नायकं गृह्णाति । नेपथ्यात् पुष्पाणि पतन्ति । दुन्दुभिध्वनिश्च । ऊर्ध्वं दृष्ट्वाऽऽकर्ण्य च) अये पुष्पवृष्टिर्दुन्दुभिध्वनिश्च ।

आमोदानन्दितालिर्निपतति किमियं पुष्पवृष्टिर्नभस्तः
स्वर्गे किं वैष चक्रं मुखरयति दिशां दुन्दुभीनां निनादः ।

(विहस्य)

आ ज्ञातं सोऽपि मन्ये मम जवमरुता कम्पितः पारिजातः
सार्धं संवर्तकाभ्रैरिदमपि रसितं जातसंहारशङ्कैः ॥ २७ ॥

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the serpents, and who, being covered with red cloaks, appears as if besmeared with blood gushing forth from his heart rent to pieces out of fear for me, after piercing him in his heart with my beak which is more frightful than the thunderbolt. (26)

(*Coming down upon the Hero, seizes him*)

(*Flowers fall, and drums beat behind the scenes*)

Garuḍa. (*Looking above and listening*) Eh the shower of flowers and the beat of drums!

Why does this shower of flowers fall from the sky, delighting the bees by its fragrance ? And why does this beat of drum fill the different quarters with sounds in the heavens ? (*Laughing*)

नायकः—(आत्मगतम्) दिष्ट्या कृतार्थोऽस्मि ।
गरुडः—(कलयन्)

नागानां रक्षिता भाति गुरुरेष यथा मम ।
तथा सर्पाशनाशङ्कां व्यक्तमद्यापनेष्यति ॥ २८ ॥

तद् यावदहं मलयशिखरमारुह्य यथेष्टमाहारयामि ।

(नायकं गृहीत्वा निष्क्रान्तः ।)

चतुर्थोऽङ्कः ।

Oh ! I see. I think even that Pārijāta tree has been shaken by the blast produced by my speed, and this is the thunder of the clouds of deluge in a body which suspect the advent of the deluge. (27)

Hero. (*Within*) Fortunately I have realised my ambition.

Garuḍa. (*Feeling the weight*)

Inasmuchas this saviour of the remaining snakes appears to be heavy, I am sure that he will fully satisfy my craving for the eating of snakes. (28)

So I shall get up the summit of the Mount Malaya, and feed on him as best it pleases me.

(*Taking hold of the Hero, Exit*)

The End of the Fourth Act.

अथ पञ्चमोऽङ्कः ।

(ततः प्रविशति प्रतिहारः ।)

प्रतिहारः—

> स्वगृहोद्यानगतेऽपि स्निग्धे पापं विशङ्क्यते स्नेहात् ।
> किमु दृष्टबह्वपायप्रतिभयकान्तारमध्यस्थे ॥ १ ॥

तथाहि—जलनिधिवेलावलोकनकुतूहली निष्क्रान्तः कुमारो जीमूतवाहनश्चिरयतीति दुःखमास्ते महाराजो विश्वावसुः । समादिष्टश्चास्मि तेन । यथा—सुनन्द श्रुतं मया सन्निहितगरुडप्रतिभयमुद्देशं गतो जामाता जीमूतवाहनस्तत्र चिरयतीति शङ्कित इवास्म्यनेन

ACT THE FIFTH

(*Enter* Doorkeeper)

Doorkeeper. An evil is apprehended for a friend out of attachment though he remains in the garden of his own house. What then, when he is in the midst of the forest frightful by the existence of many visible dangers ? (1)

Accordingly, Emperor Viśvāvasu feels miserable, because Prince Jīmūtavāhana who went forth out of curiosity to see the sea-shore makes delay (in returning.) I have been ordered by him thus:—'Sunanda, I heard that my son-in-law Jīmūta-

वृत्तान्तेन । त्वरिततरं विदित्वागच्छ— किमसौ स्वगृहं गतो वा न वेति । तद् यावत् तत्रैव गच्छामि । (परिक्रामन्नग्रतो दृष्ट्वा) अये अयमसौ जीमूतवाहनस्य पिता जीमूतकेतुरुटजाङ्गणे सहधर्मचारिण्या वध्वा मलयवत्या पर्युपास्यमानस्तिष्ठति । तथाहि—

क्षौमे भङ्गवती तरङ्गितदशे फेनाम्बुतुल्ये वहन्
जाह्नव्येव विराजितः सवयसा देव्या महापुण्यया ।
धत्ते तोयनिधेरयं सुसदृशीं जीमूतकेतुः श्रियं
यस्यैषान्तिकवर्तिनी मलयवत्याभाति वेला यथा ॥ २ ॥

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vāhana has gone to the spot which is dreaded by reason of the presence of Garuḍa. Now that he delays, I grow apprehensive on account of this news. Quickly ascertain whether or no he has gone home, and return.' So I shall go there only. (*Walking forward and seeing in front*) Eh! Here is Jīmūtaketu, the father of Jīmūtavāhana, who remains being attended to by his wife and his daughter-in-law Malayavatī in the courtyard of his cottage.

Accordingly—Putting on a pair of white silken cloths which is painted with designs and waving at the skirts and resembling the foamy water, shining by the side of his most virtuous queen of suitable age as by the side of the Ganges, this Jīmūtaketu bears the beauty exactly similar to that of the Ocean, in whose vicinity there shines Malayavatī like the shore on which Mount Malaya stands. (2

तदुपसर्पामि ।

(ततः प्रविशत्यासनस्थः पत्नीवधूसमेतो जीमूतकेतुः ।)

जीमूतकेतुः—

भुक्तानि यौवनसुखानि यशो विकीर्णं
राज्ये स्थितं स्थिरधिया चरितं तपोऽपि ।
श्लाघ्यः सुतः सुसदृशान्वयजा स्नुषेयं
चिन्त्यो मया ननु कृतार्थतयाद्य मृत्युः ॥ ३ ॥

प्रतिहारः—(सहसोपसृत्य) जीमूतवाहनस्य ।

जीमूतकेतुः—(कर्णौ पिधाय) शान्तं शान्तं पापम् ।

देवी—पडिहदं खु अमंगळवअणं । प्रतिहतं खल्वमङ्गलवचनम् ।

Let me therefore go near.

(*Enter* Jīmūtaketu *seated, along with his* wife *and* daughter-in-law)

Jīmūtaketu. The pleasures of youth had been enjoyed by me, and fame made to spread. I had wielded the royal sceptre. Penance also has been performed by me with a steady mind. I have a praiseworthy son, and this daughter-in law born of the best suited parentage. Now that my purpose in life has been served, it is of course time for me to think of death.

Doorkeeper. (*Approaching suddenly*) Of Jīmūtavāhana.

Jīmūtaketu. (*Shutting his ears*) Peace, peace.

Queen. Let the ominous utterance be stultified.

मलयवती—इमिणा दुण्णिमित्तेण वेवदी विअ मे हिअअं।

अनेन दुर्निमित्तेन वेपत इव मे हृदयम्।

जीमूतकेतुः—भद्र किं जीमूतवाहनस्य।

प्रतिहारः—जीमूतवाहनस्य वार्तामन्वेष्टुं महाराजविश्वावसुना युष्मदन्तिकं प्रेषितोऽस्मि। तदाज्ञापयतु महाराजः किं मया स्वामिनो विज्ञापनीयमिति।

जीमूतकेतुः—किमसन्निहितस्तत्रापि मे वत्सः।

देवी—(सविषादम्) महाराअ जइ तहिं पि णत्थि, ता कहिं दाणिं गओ मे पुत्तओ, जेण एव्वं चिराअदि।

(सविषादम्) **महाराज यदि तत्रापि नास्ति, तत केदानीं गतो मम पुत्रकः, येनैवं चिरयति।**

जीमूतकेतुः—नियतमस्मत्प्राणयात्रार्थं दूरं गतो भविष्यति।

Malayavatī. My heart trembles, as it were, at this bad omen.

Jīmūtaketu. Good sir, what of Jīmūtavāhana?

Doorkeeper. To find out the news of Jīmūtavāhana, I have been sent to you by Emperor Viśvāvasu. Therefore let Your Highness command—What should be made known to my master?

Jīmūtaketu. Is my child absent there also?

Queen. (*With grief*) Your Highness, if he is not there also, then where is my son gone, by reason of which he delays?

Jīmūtaketu. Certainly, for our sustenance he would have gone far.

मलयवती—(सविषादमात्मगतम्) अहं पुण मुहुत्तअं पि अय्यउत्तं अपेक्खन्ती अण्णं एव्व किं वि आसंकामि ।

(सविषादमात्मगतम्) अहं पुनर्मुहूर्तकमप्यार्यपुत्रमपश्यन्त्यन्यदेव किमप्याशङ्के ।

प्रतिहारः—आज्ञापयतु किं मया स्वामिनो विज्ञापनीयम् ।

जीमूतकेतुः—(वामाक्षिस्पन्दनं सूचयन्) जीमूतवाहनश्चिरयतीति मय्याकुले विचिन्तयति—

स्फुरसि किमदक्षिणेक्षण मुहुर्मुहुः कथयितुं ममानिष्टम् ।
हतचक्षुरपहतं ते स्फुरितं मम पुत्रकः कुशली ॥ ४ ॥

(ऊर्ध्वं पश्यन्) अयमेव मे भुवनैकचक्षुर्भगवान् सहस्रदीधितिः स्फुरन् जीमूतवाहनस्य श्रेयः करिष्यति । (सविस्मयम्)

Malayavatī. (*With sorrow, within*) I, for my part, not seeing my husband, apprehend something quite different.

Doorkeeper. Please order what is to be intimated by me to my master ?

Jīmūtaketu. (*Feeling the throb of his left eye*) When I am thinking in perturbation for the reason that Jīmūtavāhana delays—

Oh left eye, why do you throb frequently to tell me some undesirable thing ? Oh wretched eye, your throbbing is valueless. My son is safe. (4)

(*Seeing above*) This, my lord, the Sun who is the only eye of the world will confer prosperity on Jīmūtavāhana. (*With wonder*)

आलोक्यमानमतिलोचनदुःखदायि
रक्तच्छटा निजमरीचिरुचो विमुञ्चत् ।
उत्पातकालतरलीकृततारकाभ-
मेतत् पुरः पतति किं सहसा नभस्तः ॥ ५ ॥

कथं चरणयोरेव पतितम् ।

(सर्वे निरूपयन्ति ।)

जीमूतकेतुः—अये लग्नसरसमांसकेशश्चूडामणिः । कस्य पुनरयं भविष्यति ।

देवी—(सविषादम) पुत्तअस्स विअ मे एदं चूडारअणं ।
(सविषादम्) पुत्रकस्येव मे एतच्चूडारत्नम् ।

मलयवती—मा एवं भण । मैवं भण ।

प्रतिहारः—महाराज मा अविज्ञायैवं विक्लबो भूः । अत्र हि—

What is this that suddenly falls from the sky in front which being seen gives extreme pain to the eyes, which sends forth streams of blood, having the likeness of its own rays and which resembles a star disturbed from its position by the advent of the deluge. (5)

How, fallen at my own feet! (*All gaze*)

Jīmūtaketu. Eh, a crest-jewel with wet flesh and hair clinging to it. Whose will it be ?

Queen. (*With grief*) It looks like the crest-gem of my son.

Malayavatī. Don't say so.

ताक्ष्र्येण भक्ष्यमाणानां पन्नगानामनेकशः ।
उल्कारूपाः पतन्त्येते शिरोमणय ईदृशाः ॥ ६ ॥

जीमूतकेतुः—देवि सोपपत्तिकमभिहितमनेन । कदाचिदेवमपि स्यात् ।

देवी—सुणन्द अवि णाम कदाइ एत्तिआए वेळाए सोसुरउळं एव्व गदो मे पुत्तओ भविस्सदि । ता गच्छ, जाणिअ ळहुं एव्व अह्माणं णिवेदेहि ।

सुनन्द अपि नाम कदाचिदेतावत्या वेलया श्वशुरकुलमेव गतो मे पुत्रको भविष्यति । तद् गच्छ, ज्ञात्वा लघ्वेवास्माकं निवेदय ।

प्रतिहारः—यदाज्ञापयति देवी । (निष्क्रान्तः ।)

जीमूतकेतुः—देवि अपि नाम नागचूडामणिरयं भवेत् ।

Doorkeeper. Your Highness, don't lose heart thus without knowing. For here—

Such-like head-gems of the snakes that are being devoured by Garuḍa fall here in large numbers blazing like fire-brand. (6)

Jīmūtaketu. Queen, what he says stands to reason. Perhaps it might be so.

Queen. Sunanda, would that my son had perhaps returned to his father-in-law's house by this time. Hence go, ascertain and inform us soon.

Doorkeeper. As the queen commands. [*Exit*

Jīmūtaketu. Queen, would this be the crest-gem of a serpent ?

(ततः प्रविशति रक्तवस्त्रसंवीतः शङ्खचूडः ।)

शङ्खचूडः—(सास्रम्) कष्टं भोः! कष्टं,

गोकर्णमर्णवतटे त्वरितं प्रणम्य
प्राप्तोऽस्मि तां खलु भुजङ्गमवध्यभूमिम् ।
आदाय तं नखमुखक्षतवक्षसं च
विद्याधरं गगनमुत्पतितो गरुत्मान् ॥ ७ ॥

हा निष्कारणैकबान्धव, हा परमकारुणिक, हा परदुःखदुःखित, क्व नु खलु गतोऽसि । प्रयच्छ मे प्रतिवचनम् । हा शङ्खचूड हतक किं त्वया कृतम् ।

नाहित्राणात् कीर्तिरेका मयाप्ता
नापि श्लाघ्या स्वामिनोऽनुष्ठिताज्ञा ।

(*Enter* Śaṅkhacūḍa *wrapped in red clothes*)

Śaṅkhacūḍa. (*Shedding tears*) Alas, alas !

After hastily saluting Gokarṇa on the shore of the sea, I came to the spot where snakes are slaughtered ; and, Garuḍa, having taken that Vidyādhara whose chest was pierced through by his claws and beak, had soared up the sky. (7)

Ah, the only genuine kinsman! Ah most compassionate man! You who are pained at the pains of others. Where have you gone ? Give me a reply. Ah Śaṅkhacūḍa, wretched that you are, what have you done ?

No fame has been earned by me through the protection of a single snake, nor has the commend-

दत्त्वात्मानं रक्षितोऽन्येन शोच्यो
हा धिक् कष्टं वञ्चितो वञ्चितोऽस्मि ॥ ८ ॥

तन्नाहमेवंविधः क्षणमपि जीवन्नपहास्यमात्मानं करोमि। यावदेनमनुगन्तुं प्रयतिष्ये। (परिक्रामन् भूमौ दत्तदृष्टिः)

आदावुत्पीडपृथ्वीं प्रविरलपतितां स्थूलबिन्दुं ततोऽग्रे
ग्रावस्वापातशीर्णप्रसृततनुकणां कीटकीर्णां स्थलीषु।
दुर्लक्षां धातुभित्तौ घनतरुशिखरे गह्वरे स्त्यानरूपा-
मेतां तार्क्ष्यं दिदृक्षुर्निपुणमनुसरन् रक्तधारां व्रजामि ॥९॥

(परिक्रामति।)

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able order of my master been carried out. Protected that I am by another by the sacrifice of his life, I am to be lamented. Oh fie! Alas! Cheated, cheated I am. (8)

Therefore I shan't make myself the butt-end of ridicule by living even for a moment like this. I will therefore strive to follow him. *(Walking forward, casting his glance on the floor)*

Desirous of meeting Garuḍa, I go, closely following this flow of blood which at the outset is dense by profusion, which afterwards falling at intervals takes the form of big drops of blood, which higher up falling on stones is distributed and spread in the form of tiny particles, which in some places is covered with worms, which in the rocks of red minerals is scarcely perceptible and which

देवी—(ससाध्वसम्) महाराअ । एसो को वि परुण्णवदणो इदो एव्व तुरिअतुरिअं आअच्छन्तो हिअअं मे आउळीकरेदि । ता जाणीअदु दाव को एसो त्ति ।

(ससाध्वसम्) महाराज एष कोऽपि प्ररुग्णवदन इत एव त्वरितत्वरितमागच्छन् हृदयं मे आकुलीकरोति । तज्ज्ञायतां तावत् क एष इति ।

जीमूतकेतुः—यथाह देवी ।

शङ्खचूडः—(साक्रन्दम्) हा त्रिभुवनैकचूडामणे । क्वासि प्रस्थितो मया द्रष्टव्यः । मुषितोऽस्मि भो मुषितोऽस्मि ।

जीमूतकेतुः—(आकर्ण्य सहर्षम्) मुञ्च देवि विषादम् । अस्यायं चूडामणिः, नूनं मांसलोभात् केनापि पक्षिणा मस्तकादुत्खाय

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appears clotted in the caves of the mountain-slopes thickly covered with trees. (9)

(Walks on)

Queen. (With fear) King, here some one comes with a melancholy face in great speed, who makes my heart agitated. Therefore let it be enquired as to who is this man.

Jīmūtaketu. As the queen says.

Śaṅkhacūḍa. (Crying aloud) Ah! Crest-gem of the three worlds, where have you gone? And where are you to be seen by me? I have been duped. Oh, I have been duped.

Jīmūtaketu. (Listening, with joy) Leave off your sorrow, queen. To this man does this crest-

नीयमानोऽस्मिन् पतितः ।

देवी—(सहर्षं मलयवतीमालिङ्ग्य) अविहवे धीरा होहि । ण खु दे ईदिसी आइदी वेहव्वदुक्खं अणुहोदि ।

(सहर्षं मलयवतीमालिङ्ग्य) अविधवे धीरा भव । न खलु ते ईदृशी आकृतिर्वैधव्यदुःखमनुभवति ।

मलयवती—(सहर्षं) अम्ब तुह एसा आसी । (पादयोः पतति ।)

(सहर्षं) अम्ब तवैषा आशीः । (पादयोः पतति ।)

जीमूतकेतुः—(शङ्खचूडमुपसृत्य) वत्स, किं तव चूडामणिरपहृतः ।

शङ्खचूडः—आर्य न ममैकस्य । त्रिभुवनस्यापि ।

जीमूतकेतुः—कथमिव ।

शङ्खचूडः—दुःखातिशयाद् बाष्पोपरुध्यमानकण्ठो न शक्नोमि

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gem belong. Surely, this has been snatched from his head by some bird out of greed for flesh, and while being taken it has fallen here.

Queen (Joyfully, embracing Malayavatī) Girl, your husband is alive. Be courageous. Surely, your personality of this type will not suffer the misery of widowhood.

Malayavatī. (With joy) Mother, this is your blessing. *(Falls at her feet)*

Jīmūtaketu. (Approaching Śaṅkhacūḍa) Dear boy, was your crest-gem stolen ?

Śaṅkhacūḍa. Sir, not of mine but of the three worlds.

Jīmūtaketu. How ?

कथयितुम् ।

जीमूतकेतुः—(आत्मगतम्) हन्त हतोऽस्मि । (प्रकाशम्)

आवेदय ममात्मीयं पुत्र दुःखं सुदुस्सहम् ।
मयि संक्रान्तमेतत् ते येन सह्यं भविष्यति ॥ १० ॥

शङ्खचूडः—श्रूयताम् । शङ्खचूडो नाम नागः खल्वहमाहारार्थमवसरप्राप्तो वासुकिना वैनतेयस्य प्रेषितः । किं वा विस्तरेण । कदाचिदियं रुधिरधारापद्धतिः पांसुभिरवकीर्यमाणा दुर्लक्षतामुपयाति । तत् संक्षेपतः कथयामि ।

विद्याधरेण केनापि करुणाविष्टचेतसा ।
मम संरक्षिताः प्राणा दत्त्वात्मानं गरुत्मते ॥ ११ ॥

Śaṅkhacūḍa. My throat being choked with tears out of extreme agony, I am unable to tell you.

Jīmūtaketu. (*To himself*) Alas! I am damned. (*Aloud*)

Son, tell, me (the cause of) your unbearable misery. It has now devolved on me, wherefore it will be endurable for you. (10)

Śaṅkhacūḍa Be it heard. I am a serpent named Śaṅkhacūḍa sent by Vāsuki to Garuḍa for his food at my turn. Why say more? This track of the flow of blood will perhaps become untraceable being covered with sand. So I shall say this in brief—

My life has been saved by some Vidyādhara whose heart was taken possession of by compassion by giving himself up to Garuḍa. (11)

जीमूतकेतुः—(सविषादम्) कोऽन्य एवं परहितव्यसनी । ननु स्पष्टमेवोच्यतां पुत्रेण जीमूतवाहनेनेति । हा हतोऽस्मि मन्दभाग्यः ।

देवी—हा पुत्तअ किं तुए किदम् ।

हा पुत्रक किं त्वया कृतम् ।

मलयवती—हा कहं सच्चीभूदं एव्व मे दुच्चिन्दिदम् ।

हा कथं सत्यीभूतमेव मे दुश्चिन्तितम् ।

(सर्वे मोहं गताः ।)

शङ्खचूडः—(सास्रम्) अये नूनम् एतौ पितरौ तस्य महासत्त्वस्य । अप्रियनिवेदनान्मयैतामवस्थां गमितौ । अथवा विषादृते किमन्यद् विषधरस्य मुखान्निष्क्रामति । अहो प्राणप्रदस्य सदृशं प्रत्युपकृतं जीमूतवाहनस्य शङ्खचूडेन । तत् किमधुनैवात्मानं व्यापादयामि ।

Jīmūtaketu (*Sorrowfully*) Who else will thus be deeply interested in the good of others? Say clearly, 'By your son Jīmūtavāhana.' Ah! I am ruined, unfortunate that I am.

Queen. Ah son, what has been done by you?

Malayavatī. Ah, how have my misgivings come out to be too true?

(*All faint*)

Śaṅkhacūḍa. (*With tears*) Eh, surely these are the parents of that great man. They have been landed by me in this plight by divulging bad news. Or, what else than poison will emerge from the mouth of a snake? Oh, Śaṅkhacūḍa has shown his gratitude in a fitting manner to Jīmūta-

अथवा समाश्वासयामि तावदेतौ । तात समाश्वसिहि समाश्वसिहि । अम्ब समाश्वसिहि समाश्वसिहि ।

(उभौ समाश्वसितः ।)

देवी—वच्छे उट्ठेहि उट्ठेहि । मा रोअ । अह्मे वि किं जीमूदवाहणेण विणा जीवह्म । ता समस्सस दाव ।

वत्से उत्तिष्ठोत्तिष्ठ । मा रुदिहि । वयमपि किं जीमूतवाहनेन विना जीवामः । तत् समाश्वसिहि तावत् ।

मलयवती—(समाश्वस्य) हा अय्यउत्त कहिं तुवं मए पेक्खिदव्वो ।

(समाश्वस्य) हा आर्यपुत्र कुत्र त्वं मया द्रष्टव्यः ।

जीमूतकेतुः—हा वत्स गुरुचरणशुश्रूषाभिज्ञ,

चूडामणिं चरणयोर्मम पातयता त्वया ।
लोकान्तरगतेनापि नोज्झितो विनयक्रमः ॥ १२ ॥

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vahana who gave his life for him. So shall I at once commit suicide ? Or, first I will soothe these two people. Father, console yourself, console yourself. Mother, console yourself, console yourself.

(*Both recover their senses*)

Queen. Daughter, rise, rise. Don't weep. Are we going to live without Jīmūtavāhana ? Therefore, be consoled for the present.

Malayavatī. (*Being consoled*) Ah, my lord, where are you to be seen by me ?

Jīmūtaketu. Ah dear boy, you that know so well to serve the feet of your parents—

Dropping down the crest-gem at my feet, you have not left off your rule of modesty even while

(चूडामणिं गृहीत्वा) हा वत्स कथमेतावन्मात्रदर्शनोऽसि मे संवृत्तः । (हृदये दत्त्वा) हहह,

भक्त्या विदूरविनताननम्रमौलेः
शश्वत् तव प्रणमतश्चरणौ मदीयौ ।
चूडामणिर्निकषणैर्मसृणोऽप्ययं हि
गाढं विदारयति मे हृदयं कथं नु ॥ १३ ॥

देवी—हा पुत्तअ जीमूदवाहण जस्स दे गुरुजणसुस्सूसं वज्जिअ अण्णं सुहं ण रोअदि, सो कहं दाणिं पिदरं उज्झिअ सग्गसोक्खं अणुभविदुं पत्थिदोसि ।

हा पुत्रक जीमूतवाहन यस्मै ते गुरुजनशुश्रूषां वर्जयित्वान्यत् सुखं न रोचते, स कथमिदानीं पितरमुज्झित्वा स्वर्गसौख्यमनुभवितुं प्रस्थितोऽसि ।

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going to the other world. (12)

(*Taking the crest-gem*) Oh dear boy, how have you become no more to be seen? (*Applying the crest-gem to his breast*) Ha, ha, ha!

How does this crest-jewel belonging to you who would constantly prostrate at my feet in devotion with head bent low and face turned far downwards—how does this crest-jewel though blunt through frequent rubbings (with my feet,) pierce my heart deeply? (13)

Queen. Ah son Jīmūtavāhana, you who would not like any happiness except the service of your parents, how have you now left your father

जीमूतकेतुः—(सास्रम्) देवि किं वयं जीमूतवाहनेन विना जीवामः, येनैवं विलपसि ।

मलयवती—(पादयोर्निपत्य कृताञ्जलिः) ताद देहि मे अय्यउत्तस्स चूडारअणं, जेण इमं हिअए करिअ जोळणप्पवेसेण अत्तणो सन्दावं अवणेमि ।

(पादयोर्निपत्य कृताञ्जलिः) तात, देहि मे आर्यपुत्रस्य चूडारत्नं, येनेदं हृदये कृत्वा ज्वलनप्रवेशेनात्मनः संतापमपनयामि ।

जीमूतकेतुः—(सास्रम्) पतिव्रते किं मामाकुलयसि । ननु सर्वेषामेवास्माकमयं निश्चयः ।

देवी—महाराअ ता किं पडिवाळीअदि ।

महाराज तत् किं प्रतिपाल्यते ।

जीमूतकेतुः—देवि न खलु किंचित् । किंत्वाहिताग्नेर्नान्येनाग्निना

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and gone to enjoy the happiness of heaven ?

Jīmūtaketu. (*With tears*) Queen, are we going to live without Jīmūtavāhana, that you lament thus ?

Malayavatī. (*Falling at his feet and joining the palms of her hand*) Father, give me my lord's crest-jewel so that I may place it on my heart, and by entering the fire remove my torture.

Jīmūtaketu. (*With tears*) Chaste woman, why do you confound me ? Of course that is the determination of all of us.

Queen. Emperor, then why do you wait ?

Jīmūtaketu. Queen, not for anything but that for an Āhitāgni (one who has kindled the fires in

संस्कारो विहितः । तदग्निहोत्रशरणादग्नीनादायात्मानमादीपयामः ।

शङ्खचूडः—(आत्मगतम्) हा कष्टम् । ममैकस्य पापस्यार्थे सकलमेवेदं विद्याधरकुलमुत्सन्नं भविष्यति । तदेवं तावत् । (प्रकाशम्) तात न खल्वनिश्चित्यैव युक्तमीदृशं साहसमनुष्ठातुम् । विचित्राणि हि विधेर्विलसितानि । कदाचित् नायं नाग इति ज्ञात्वा जीवन्तमेव जीमूतवाहनं परित्यजेन्नागशत्रुः । तदनयैव तावद् रुधिरधारया वैनतेयमनुसरामः ।

देवी—सव्वहा देवदाणं पसादेण जीवन्तं एव्व मे पुत्तअं पेक्खिस्सं ।

सर्वथा देवतानां प्रसादेन जीवन्तमेव मे पुत्रकं द्रक्ष्यामि ।

मलयवती—(आत्मगतम्) दुल्लहं खु एदं मम मन्दभाआए ।

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accordance with the Vedic ceremonies) cremation is not enjoined by any other fire. So we shall take the fires from the place where the sacrificial fires are kept and burn ourselves.

Śaṅkhacūḍa. (*To himself*) Alas, for the sake of a single sinner like me this entire family of Vidyādharas will become extinct. So I will do like this. (*Aloud*) Father, it is not proper to take this extreme step without ascertaining. For, strange are the doings of Fate. Perhaps on coming to know that he is not a snake, Garuḍa may leave Jīmūtavāhana alive. So by this self-same track of blood, let us follow Garuḍa.

Queen. By all means, by the grace of Gods, you will see your son alive.

(आत्मगतम्) दुर्लभं खल्वेतन्मम मन्दभाग्यायाः।

जीमूतकेतुः—वत्स अवितथैषा भारती ते भवतु । तथापि साग्नीनामेवास्माकं युक्तमनुसर्तुम् । तदनुसरतु भवान् । वयमप्यग्निहोत्रशरणादग्नीनादाय त्वरिततरमनुगच्छामः । (पत्नीवधूसमेतो निष्क्रान्तः ।)

शङ्खचूडः—तद् यावद् गरुडमनुसरामि । (चलन्नग्रतो निर्वर्ण्य)

कुर्वाणो रुधिरार्द्रचञ्चुकषणैर्द्रोणीरिवाद्रेस्तटीः
प्लुष्टोपान्तवनान्तरः स्वनयनज्योतिःशिखासंचयैः ।
मज्जद्वज्रकठोरघोरनखरप्रान्तावगाढावनिः
शृङ्गाग्रे मलयस्य पन्नगरिपुर्दूरादयं लक्ष्यते ॥ १४ ॥

Malayavatī. *(To herself)* Such a thing is improbable for my unfortunate self.

Jīmūtaketu. Lad, may this utterance of yours be true. However, it is proper for us to follow only with the fire ready. Hence, pursue. We shall also follow you quite expeditiously after taking the fires from the abode of the sacrificial fire.

(Exit along with his wife and daughter-in-law)

Śaṅkhacūḍa. I shall therefore follow Garuḍa. *(Moving and seeing in front)*

Far off on the top of the peak of the Malaya is seen this foe of snakes, converting the mountain-slopes, as it were, into long oval-shaped vessels with repeated strokes of his beak wet with blood, burning the wilderness within his range by the multitudinous flames of the fire emanating from

(ततः प्रविशत्यासनस्थः पुरःपातितनायको गरुडः ।)

गरुडः—(आत्मगतम्) आ, जन्मनः प्रभृति भुजङ्गपतीनश्नता मया न चेदृशमाश्चर्यं दृष्टपूर्वं, यदयं महासत्त्वो न केवलं न व्यथते, प्रहृष्ट एव दृश्यते ; तथाहि—

ग्लानिर्नाधिकपीयमानरुधिरस्याप्यस्ति धैर्योदधे-
मांसोत्कर्तनजा रुजोऽपि वहतः प्रीत्या प्रसन्नं मुखम् ।
गात्रं यन्न विलुप्तमेष पुलकस्तत्र स्फुटो लक्ष्यते
दृष्टिर्मय्युपकारिणीव निपतत्यस्यापकारिण्यपि ॥ १५ ॥

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his eyes and digging the earth with the edges of his claws which plunge deep and are hard and fierce like the thunderbolt. (14)

(Enter Garuḍa *seated with the* Hero *lain in front)*

Garuḍa. *(To himself)* Ah! A marvel of this kind has never been seen by me while eating the lords of snakes since my birth. For, not merely dees this noble being not feel pain, but he is seen to be only cheerful. Accordingly—

This person who is an ocean of courage does not feel melancholy though his blood is sucked in plenty. His face is bright with joy though he suffers the torment inflicted by me while I tear away his flesh. Here the hair standing on its legs is clearly seen in that portion of his body which has not yet been destroyed, and his look falls on me, a wrong-doer, as on a benefactor. (15)

तत् कौतूहलमेव मे जनितमस्यानया धैर्यवृत्त्या । भवतु, न भक्षयाम्येनम् । जानामि तावत् कोऽयमिति । (अपसर्पति ।)

नायकः—(मांसोत्कर्तनविमुखमुपलक्ष्य ।)

सिरामुखैः स्यन्दत एव रक्त-
मद्यापि देहे मम मांसमस्ति ।
तृप्तिं न पश्यामि तवेह तावत्
किं भक्षणात् त्वं विरतो गरुत्मन् ॥ १६ ॥

गरुडः—(आत्मगतम्) अहो आश्चर्यम् । कथमयमस्यामप्यवस्थायामेवमत्यूर्जितमभिधत्ते । (प्रकाशम् ।)

आवर्जितं मया चञ्च्वा हृदयात् तव शोणितम् ।
अनेन धैर्येण पुनस्त्वया हृदयमेव नः ॥ १७ ॥

Therefore, curiosity is, of course, roused by this courageous state of his. Let it be. I shan't eat him. I will know who this is. *(Goes back)*

Hero. (Seeing him desisting from cutting his flesh)

Blood still flows from the mouths of my veins, and still remains flesh in my body, nor do I perceive satisfaction in you. Oh Garuḍa, why have you stopped from eating ? (16)

Garuḍa. (To himself) Oh marvel ! How does this man speak so nobly even in this plight? *(Aloud)*

With my beak your blood was drawn by me from your heart. But through this courage of yours our heart has been drawn to you. (17)

अतः कस्त्वमिति श्रोतुमिच्छामि ।

नायकः—एवं क्षुदुपतप्तो न श्रवणयोग्यः । तत् कुरुष्व तावदस्मन्मांसशोणितेन तृप्तिम् ।

शङ्खचूडः—(सहसोपसृत्य) नखलु नखलु साहसमनुष्ठेयम् । नायं नागः । परित्यजैनम् । मां भक्षय । अहमसौ तवाहारार्थं वासुकिना प्रेषितः । (उरो ददाति ।)

नायकः—(शङ्खचूडं पश्यन् सविषादमात्मगतम्) कष्टं विफलीभूतो मे मनोरथः शङ्खचूडेनागच्छता ।

गरुडः—(द्वौ निरूपयन्) उभयोरपि भवतोर्वध्यचिह्नमस्त्येव । कः खलु नाग इति नावगच्छामि ।

So I should like to hear who you are.

Hero. Afflicted as you are by hunger thus, you will not do well to listen. So first appease *(your hunger and thirst)* with our flesh and blood.

Śaṅkhacūḍa. (*Approaching suddenly*) Don't, don't do a rash act. He is no snake. Leave him. Devour me. It is I that have been sent by Vāsuki for your food. (*Offers his breast*)

Hero. (*Seeing Śaṅkhacūḍa, sorrowfully to himself*) Alas! My ambition has been thwarted by Śaṅkhacūḍa coming.

Garuḍa. (*Looking at both*) Both of you bear the victim's mark. I don't see who is the serpent.

Śaṅkhacūḍa. Your illusion is ill-founded.

शङ्खचूडः—अस्थान एव ते भ्रान्तिः ।

आस्तां स्वस्तिकलक्ष्म वक्षसि तनौ नालोक्यते कञ्चुकं
जिह्वे जल्पत एव मे न गणिते नाम त्वया द्वे अपि ।
तिस्रस्तीव्रविषाग्निधूमपटलव्याजिह्मरत्नत्विषो
नैता दुःसहशोकशूत्कृतमरुत्स्फीताः फणाः पश्यसि ॥१८॥

गरुडः—(शङ्खचूडस्य फणाः पश्यन् नायकं च वीक्षमाणः) कः खल्वयं मया व्यापादितः ।

शङ्खचूडः—भो विद्याधरराजवंशतिलक, कथं कारुणिकेनापि त्वयै-तदतिनिष्ठुरमनुष्ठितम् ।

गरुडः—अये अयमसौ विद्याधरकुमारो जीमूतवाहनः,

Let the Svastika sign on his breast be ignored. No slough is seen on his body. Have not the two tongues of mine been noted by you while I am speaking ? Don't you see these three hoods, the lustre of whose gems is dimmed by the columns of smoke arising from the virulent fire of poison and which get expanded by the breath accompanied by hissing noises through unbearable grief ? (18)

Garuḍa. (*Seeing the expanded hoods of Śaṅkhacūḍa, looking at the Hero*) Who is this that has been killed by me ?

Śaṅkhacūḍa. You, ornament of the royal race of Vidyādharas, merciful as you are, how was this cruel act done by you ?

Garuḍa. Eh, this is the Vidyādhara prince

मेरौ मन्दरकन्दरासु हिमवत्सानौ महेन्द्राचले
कैलासस्य शिलातलेषु मलयप्राग्भारदेशेष्वपि ।
उद्देशेष्वपि तेषु तेषु बहुशो यस्य श्रुतं तन्मया
लोकालोकविचारिचारणगणैरुद्गीयमानं यशः ॥ १९ ॥

सर्वथाहमयशःपङ्के निमग्नोऽस्मि ।

नायकः—भोः फणिपते किमेवमाविग्नोऽसि ।

शङ्खचूडः—किमिदमस्थानमावेगस्य । पश्य—

स्वशरीरेण शरीरं तार्क्ष्यात् परिरक्षता मदीयमिदम् ।
युक्तं नेतुं भवता पातालतलादपि तलं माम् ॥ २० ॥

Jīmūtavāhana—

Whose well-known praise sung by hosts of Gandharvas walking up and down the Lokāloka mountain has been heard by me at the Meru, at the caves of the Mandara, on the slopes of the Himālayas, at the Mahendra mountain, on the table-lands of the Kāilāsa, on the higher regions of the Malayas and in so many other places and on so many occasions. (19)

By all means have I sunk into the mire of bad repute.

Hero. Oh lord of serpents, why are you so much in a flutter ?

Śaṅkhacūḍa. Is this an improper occasion for flutter ? See—

Is it proper for you to lead me on to a Nether

गरुडः—अये करुणार्द्रचेतसानेन महात्मना ममास्यगोचरं प्राप्तस्यास्य फणिनः प्राणान् परिरक्षितुं स्वयमेवात्मा ममाहारार्थमुपनीतः । तन्महदकृत्यमिदं मया कृतम् । किं बहुना, बोधिसत्त्व एवायं मया व्यापादितः । तदस्य महतः पापस्याग्निप्रवेशादृते नान्यत् प्रायश्चित्तं पश्यामि । क्वनुखलु वह्निमासादयामि । (दिशः पश्यन्) अये अमी केचिद् गृहीताग्नय इत एवागच्छन्ति । यावदेतान् प्रतिपालयामि ।

शङ्खचूडः—कुमार पितरौ ते प्राप्तौ ।

नायकः—(ससंभ्रमम्) शङ्खचूड एहि । समुपविश्यानेनोत्तरीयेणा-

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region still lower than the Nether World by protecting this body of mine from Garuḍa by means of your body ? (20)

Garuḍa. Eh ! By this high-souled man whose mind is soft with mercy, his own body has been tendered for my food in order to protect the life of this serpent who has fallen within the range of my mouth. So a grave wrong has been committed by me. Why say more ? This is no less than Bodhisattva that has been killed by me. Therefore I don't see any other expiation for this grave sin except walking into the fire. Where then can I get fire ? (*Looking in all directions*) Eh ! Some are here actually coming, taking fire. Let me await them.

Śaṅkhacūḍa. Prince, your parents are come.

Hero. (*Hurriedly*) Śaṅkhacūḍa, come. Sitting

च्छादितशरीरं कृत्वा समुपस्थितो धारय माम् । अन्यथा कदाचि-
दीदृगवस्थं मां सहसैवालोक्य अम्बा जीवितं जह्यात् ।

(शङ्खचूडः पार्श्वपतितमुत्तरीयं गृहीत्वा तथा करोति ।)

(ततः प्रविशति पत्नीवधूसमेतो जीमूतकेतुः ।)

जीमूतकेतुः—(सास्रम्) हा पुत्र जीमूतवहान

आत्मीयः पर इत्ययं खलु कुतः सत्यं कृपायाः क्रमः
किं रक्षामि बहून् किमेकमिति ते चिन्ता न जाता कथम् ।
ताक्ष्यात् त्रातुमहिं स्वजीवितपरित्यागं त्वया कुर्वता
येनात्मा पितरौ वधूरिति हतं निःशेषमेतत्कुलम् ॥२१॥

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and covering my body with this upper cloth, hold me, supporting me at the back. Else, my mother will perhaps leave her life on suddenly seing me in this plight.

(*Śaṅkhacūḍa, taking the upper cloth fallen near by, does so*)

(*Enter* Jīmūtaketu *with his* wife and daughter-in-law)

Jīmūtaketu. (*Shedding tears*) Oh son Jīmūtavāhana,

Does mercy make any distinction that a man is his own or a stranger ? True. But how did not the thought strike you—'Am I to protect one or many ?' By your giving up your life to save the serpent from Garuḍa, your own self, your parents, your wife, this entire family has been blotted out of existence. (21)

देवी—(मलयवतीमुद्दिश्य) जादे मुहुत्तअं पि दाव विरम। इमेहिं अविरदपडन्तेहिं अस्सुबिन्दूहिं दे णिव्वावीअदि अअं अग्गी।

(मलयवतीमुद्दिश्य) जाते मुहूर्तकमपि तावद् विरम। एभिरविरतपतद्भिरश्रुबिन्दुभिस्ते निर्वाप्यतेऽयमग्निः।

(सर्वे परिक्रामन्ति।)

गरुडः—हा पुत्र जीमूतवाहनेति ब्रवीति। व्यक्तमयमस्य पिता। अतः कृतमेतदीयेनाग्निना। अपि च न शक्नोम्यस्य पुत्रघाति लज्जया मुखं दर्शयितुम्। अथवा किमग्निहेतोः पर्याकुलोऽहम्। तटस्थ एवास्मि जलनिधेः। तद् यावदिदानीं,

ज्वालाभङ्गैस्त्रिलोकीग्रसनरसचलत्कालजिह्वाग्रकल्पैः
सर्पद्भिः सप्त सर्पिष्कणमिव कवलीकर्तुमीशे समुद्रान्।

Queen. (*Towards Malayavati*) Child, stop at least for a while. This fire gets extinguished by these incessantly falling drops of your tears.

(*All walk forward*)

Garuḍa. 'Ah son Jimūtavahana,' says he. Clearly this is his father. So enough of his fire. Moreover, I am unable out of shame to show him my face with which I killed his son. Ah, why do I grope about for fire? I am on the sea-beach itself. Hence presently—

I do fall in this submarine fire, terrible like the fire of deluge, kindled by the blasts of my own wings which are more violent than the gusts of storm in the deluge, which is able to consume the seven seas

स्वैरेवोत्पातवातप्रसरपटुतरैर्धुक्षिते पक्षवातै-
रस्मिन् कल्पावसानज्वलनभयकरे बाडबाग्नौ पतामि ॥ २२ ॥
(उत्थातुमिच्छति ।)

नायकः—भोः पतगाधिराज ! अलमनेन व्यवसायेन । नायं प्रतीकारोऽस्य पाप्मनः ।

गरुडः—(जानुभ्यां स्थित्वा कृताञ्जलिः) महात्मन् ! कस्तर्हि कथ्यताम् ।

नायकः—प्रतिपालय क्षणम् । पितरौ मे प्राप्तौ । यावदेतौ प्रणमामि ।

गरुडः—एवम् ।

जीमूतकेतुः—(दृष्ट्वा सहर्षम्) देवि ! दिष्ट्या वर्धसे । अयमसौ

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like a drop of ghee by means of its rolling flames spreading and appearing like the tips of the tongues of Death moving in eagerness to devour the three worlds. (22)

(*Tries to rise*)

Hero. Oh lord of birds, enough of this resolve. This is not the cure for the sin.

Garuḍa. (*Kneeling and joining his folded palms in respect*) Great-souled man, then what? Be it said.

Hero. Wait a minute. My parents are come. I shall just salute them.

Garuḍa. Even so.

Jīmūtaketu. (*Seeing, with joy*) Queen, you are fortunte. Here this dear Jīmūtavāhana not

वत्सो जीमूतवाहनो न केवलं ध्रियते, प्रत्युत पुरः कृताञ्जलिना शिष्येणेव गरुडेन पर्युपास्यमानस्तिष्ठति ।

देवी—महाराअ ! किदत्थह्मि । अक्खदसरीरस्स एव्व पुत्तअस्स मुहं दिट्ठं ।

महाराज कृतार्थास्मि । अक्षतशरीरस्यैव पुत्रकस्य मुखं दृष्टम् ।

मलयवती—जं सच्चं एव्व अय्यउत्तं पेक्खन्ती वि असंभावणीअं त्ति करिअ ण पत्तिआमि ।

यत्सत्यमेवार्यपुत्रं पश्यन्त्यप्यसंभावनीयमिति कृत्वा न प्रत्येमि ।

जीमूतकेतुः—(उपसृत्य) वत्स एह्येहि । परिष्वजस्व माम् ।

(नायकः उत्थातुमिच्छन् पतितोत्तरीयो मूर्च्छितः ।)

शङ्खचूडः—कुमार समाश्वसिहि समाश्वसिहि ।

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only lives, but stands being worshipped by Garuḍa with folded palms in front as by a disciple.

Queen. King, I am happy. The face of our son whose body is unhurt has been seen.

Malayavatī. Though indeed I see my lord, I don't believe in it, it being improbable.

Jīmūtaketu. (*Approaching*) Darling, come, come. Embrace me.

(*The Hero tries to rise and swoons while his upper cloth falls*)

Śaṅkhacūḍa. Prince, be consoled, be consoled.

जीमूतकेतुः—हा वत्स कथं दृष्ट्वापि मां परित्यज्य गतोऽसि ।

देवी—हा पुत्तअ कहं वाआमत्तएण वि तुए ण संभाविदह्मि ।

हा पुत्रक कथं वाङ्मात्रेणापि त्वया न संभाविताऽस्मि ।

मलयवती—हा अय्यउत्त कहं गुरुजणो वि तुए उवेक्खिदव्वो ।

हा आर्यपुत्र कथं गुरुजनोऽपि त्वयोपेक्षितव्यः ।

(मोहं गच्छन्ति ।)

शङ्खचूडः—हा शङ्खचूडहतक गर्भ एव किं न विपन्नोऽसि, येनैवं क्षणे क्षणे मरणाधिकं दुःखमनुभवसि ।

गरुडः—सर्वमेतन्मम नृशंसस्यासमीक्ष्यकारिताया विजृम्भितम् । तदेतदपि तावत् करोमि । (पक्षाभ्यां वीजयन्) समाश्वसिहि महात्मन् समाश्वसिहि ।

Jīmūtaketu. Ah dear, even after seeing me, how have you gone leaving me ?

Queen. Ah son, how have I not been honoured by you even with words ?

Malayavatī. Ah, my lord, how were even your parents neglected by you ?

(*They swoon*)

Śaṅkhacūḍa. Ah wretched Śaṅkhacūḍa, why did you not die in the womb itself, now that you thus suffer pain worse than death every moment ?

Garuḍa. All this is the mischief of the thoughtlessness of my cruel self. So let me at least do this. (*Fanning with his wings*) Be consoled, high-souled man. Be consoled.

नायकः—(समाश्वस्य) शङ्खचूड समाश्वासय गुरून् ।

शङ्खचूडः—(उपसृत्य) तात समाश्वसिहि । अम्ब समाश्वसिहि । समाश्वसितो जीमूतवाहनः । किं न पश्यथ, प्रत्युत युष्मानेव समाश्वासयितुमुपविष्टस्तिष्ठति ।

(उभौ समाश्वसितः ।)

देवी—हा पुत्तअ पेक्खन्ताणं एव्व अह्माणं कदन्तहदएण अवहारीअसि ।

हा पुत्रक पश्यतामेवास्माकं कृतान्तहतकेनापह्रियसे ।

जीमूतकेतुः—देवि मैवममङ्गलं वादीः । ध्रियत एवायुष्मान् । तद् वधूस्तावदाश्वास्यताम् ।

देवी—(वस्त्रेण मुखमावृण्वती रुदत्येव) पडिहदं खु अमङ्गळं । ण रोदिस्सं । जादे समस्सस दाव । वरं एत्तिअं वेळं भत्तुणो दे मुहं दिट्ठं ।

Hero. (*Recovering his senses*) Śaṅkhacūḍa soothe my parents.

Śaṅkhacūḍa. (*Going near*) Father, soothe yourself. Mother, soothe yourself. Jīmūtavāhana has recovered his senses. Don't you see, on the other hand, he remains seated only to console you?

(*Both come back to senses*)

Queen. Ah son, before our very eyes you are being taken away by dammned Death.

Jīmūtaketu. Queen, don't speak thus inauspiciously. He actually lives. May he live long. Hence let our daughter-in-law be consoled.

(वस्त्रेण मुखमावृण्वती रुदत्येव) प्रतिहतं खल्वमङ्गलम्। न रोदिष्यामि। जाते समाश्वसिहि तावत्। वरमियतीं वेलां भर्तुस्ते मुखं दृष्टम्।

मलयवती—(समाश्वस्य) हा अय्यउत्त किं करोमि मन्दभाइणी।

(समाश्वस्य) हा आर्यपुत्र किं करोमि मन्दभाग्या।

देवी—(मलयवत्या मुखं पाणिना परामृज्य)

वच्छे मा एव्वं करेहि। पडिहदं खु एदं।

वत्से मैवं कुरु। प्रतिहतं खल्वेतत्।

जीमूतकेतुः—(सास्रम्)

विलुप्तशेषाङ्गतया प्रयातान् निराश्रयत्वादिव कण्ठदेशम्।
प्राणान् वहन्तं तनयं निरीक्ष्य कथं न पापः शतधा व्रजामि॥

मलयवती—अदिदुक्खरकारिणी खु अहं। जा ईदिसं पि अय्यउत्तं पेक्खन्ती अज्ज वि जीविअं ण परिच्चआमि।

Queen. (*Hiding her face with cloth and only weeping*) Let the evil be averted. I shan't weep. Girl, be consoled. Better to have a look at your husband's face for this short while.

Malayavatī. (*Recovering her senses*) Ah, my lord, what shall I do, unfortunate that I am.

Queen. (*Wiping off the face of Malayavatī by her hand*) Dear girl, don't do so. Let this be averted.

Jīmūtaketu. (*With tears*) How do I, a sinner, not go to a hundred pieces, seeing my son holding his life which has come to the region of his throat, as though it had been deprived of every other resort by reason of the extinction of his other limbs? (23)

अतिदुष्करकारिणी खल्वहम् । येदृशमप्यार्यपुत्रं पश्यन्ती अद्यापि जीवितं न परित्यजामि ।

देवी—(नायकस्याङ्गानि परामृशन्ती गरुडमुद्दिश्य) णिसंस कहं दाणिं तुए एदं आपूरिअमाणणवरूवजोव्वणसोहं एव्व एददवत्थं पुत्तअस्स मे सरीरं किदं ।

(नायकस्याङ्गानि परामृशन्ती गरुडमुद्दिश्य) नृशंस कथमिदानीं त्वयैतदापूर्यमाणनवरूपयौवनशोभमेवैतदवस्थं पुत्रकस्य मे शरीरं कृतम् ।

नायकः—अम्ब मा मैवम् । किमनेन कृतम् । ननु पूर्वमप्येतदीदृशमेव परमार्थतः । पश्य—

मेदोऽस्थिमज्जामांसासृक्सङ्घातेऽस्मिन् त्वगावृते ।
शरीरनाम्नि का शोभा सदा बीभत्सदर्शने ॥ २४ ॥

Malayavati. Indeed I do an impossible thing—that seeing my lord in this condition, I do not give up my life even now.

Queen. (*Gently rubbing the Hero's limbs, towards Garuḍa*) O cruel being, how is this body of my son growing in splendour through fresh age and beauty now reduced to this plight by you ?

Hero. Mother, no, not so. What has he done ? In fact, even formerly this was only of that sort. See—

Where is beauty in this which is called a body— a combination of fat, bones, marrow, flesh and blood covered by skin and always repugnant to see ? (24)

गरुडः—भो महात्मन् नरकानलज्वालावलीढमात्मानं मन्यमानो दुःखं तिष्ठामि । तदुपदिश्यतां येन मुच्येऽहमस्मादेनसः ।

नायकः—अनुजानातु मां तातः । यावदस्य पापस्य प्रतिपक्षमुपदिशामि ।

जीमूतकेतुः—वत्स एवं क्रियताम् ।

नायकः—वैनतेय श्रूयताम् ।

गरुडः—(जानुभ्यां स्थित्वा कृताञ्जलिः) आज्ञापय ।

नायकः—

नित्यं प्राणातिपातात् प्रतिविरम कुरु प्राक्कृते चानुतापं
यत्नात् पुण्यप्रवाहं समुपचिनु दिशन् सर्वसत्त्वेष्वभीतिम् ।

Garuḍa. Great one, I stand miserable, treating myself as surrounded by rows of fames of the fire of Hell. Hence advise me 'How can I be released from this sin ?'

Hero. Father, permit me. I shall advise him as to the corrective for this sin.

Jīmūtaketu. Dear boy, do so.

Hero. Garuḍa, be it heard.

Garuḍa. *(Standing on his knees and holding up his joined palms)* Command me.

Hero. Always desist from putting an end to the lives of others, and repent for what has been done in the past. Granting immunity from fear to all beings, horde up with perseverance a large volume of

मग्नं येनात्र नैनः फलति परिमितप्राणिहिंसात्तमेतद्
दुर्गाधापारवारेर्लवणपलमिव क्षिप्तमन्तर्ह्रदस्य ॥ २५ ॥

गरुडः—

अज्ञाननिद्राशयितो भवता प्रतिबोधितः ।
सर्वप्राणिवधादेष विरतोऽद्यप्रभृत्यहम् ॥ २६ ॥

संप्रति हि—

क्वचिद् द्वीपाकारः पुलिनविपुलैर्भोगनिवहैः
कृतावर्तभ्रान्तिर्वलयितशरीरः क्वचिदपि ।
व्रजन् कूलात् कूलं क्वचिदपि च सेतुप्रतिसमः
समाजो नागानां विहरतु महोदन्वति सुखम् ॥ २७ ॥

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virtue whereby, being merged in it, this sin acquired through the slaughter of a few living beings may not bear fruit just like a Pala of salt thrown inside a deep boundless pool of water. (25)

Garuḍa. Lying in the sleep of ignorance and having been awakened by you, I have from to-day forward stopped the slaughter of all animals. (26)

For now—

Let the multitude of snakes—appearing in some places like an island with their bodies spread out like sands, in some places giving rise to the mistaken notion of whirlpools by means of their coiled bodies, and in some places resembling a bund going from one bank to the other, play joyfully in the big Ocean. (27)

अपिच—

स्रस्तान् पाताललग्नांस्तिमिरचयनिभान् केशहस्तान्वहन्त्यः
सिन्दूरेणेव दिग्धैः प्रथमरविकरस्पर्शताम्रैः कपोलैः ।
आयासादालसाङ्ग्योऽप्यविगणितरुजः कानने चन्दनाना-
मस्मिन् गायन्तु रागादुरगयुवतयः कीर्तिमेतां तवैव ॥ २८ ॥

नायकः—साधु महासत्त्व साधु । अनुमोदामहे । सर्वथा दृढसमाधानो भव । (शङ्खचूडमुद्दिश्य) स्वभवनमेव गम्यताम् ।

(शङ्खचूडो निःश्वस्याधोमुखास्तिष्ठति ।)

नायकः—(निःश्वस्य मातरं पश्यन्)

Moreover—

Let the youthful Nāga ladies sing zealously this glory of yours alone in this forest of sandal trees—holding (in their hands) their charming hair resembling clusters of darkness, that had been left dishavelled and rolling on the floor of the Netherworld (up to now), with cheeks rosy by contact with the first rays of the Sun as though besmeared with red powder, and being unmindful of the pain though possessed of exhausted limbs due to fatigue. (28)

Hero. Good, noble being, good. We rejoice. By all means be resolute. (*Towards Śaṅkhacūḍa*) You may go to your own home.

(Śaṅkhacūḍa heaving a sigh looks with face downcast)

Hero. (Heaving and seeing his mother)

उत्प्रेक्षमाणा त्वां तार्क्ष्यचञ्चुकोटिविपाटितम् ।
त्वद्दुःखदुःखिता दुःखमास्ते सा जननी तव ॥ २९ ॥

देवी—धण्णा खु सा, जा गरुडमुहपडिदं पि अक्खदसरीरं एव्व पुत्तअं पेक्खिस्सदि ।

धन्या खलु सा, या गरुडमुखपतितमप्यक्षतशरीरमेव पुत्रकं द्रक्ष्यति ।

शङ्खचूडः—अम्ब सत्यमेवैतद् यदि कुमारः स्वस्थो भविष्यति ।

नायकः—(वेदनां नाटयन्) हहह परार्थसंपादनामृतरसास्वादाक्षिप्तत्वादेतावतीं वेलां न विदिता संप्रति मां बाधितुमारब्धा वेदना ।

(मरणावस्थां नाटयति ।)

जीमूतकेतुः—(ससंभ्रमम्) हा वत्स किमेवं करोषि ।

Your mother remains in misery, imagining you to have been torn by the edge of Garuḍa's beak and being distressed by your misery. (29)

Queen. Fortunate is she who will see her son with body unhurt though fallen into the mouth of Garuḍa.

Śaṅkhacūḍa. Mother, true it is provided the prince will become alright.

Hero. *(Showing signs of torment)* Ha! Ha! Ha! The pang that was not felt all this while by reason of its having been eclipsed by the taste of the juice of nectar of doing service to another has now begun to torment me.

(Shows signs of sinking)

देवी—हा किण्णु हु एदं वत्तदि । (सोरस्ताडनम्) परित्ताअह परित्ताअह । एसो मे पुत्तओ विवज्जदि ।

हा किंनु खल्वेतद् वर्तते । (सोरस्ताडनम्) परित्रायध्वं परित्रायध्वम् । एष मे पुत्रको विपद्यते ।

मलयवती—हा अय्यउत्त परिच्चइदुकामो विअ लक्खीअसि ।

हा आर्यपुत्र परित्यक्तुकाम इव लक्ष्यसे ।

नायकः—(अञ्जलिं कर्तुमिच्छन्) शङ्खचूड समानय मे हस्तौ ।

शङ्खचूडः—(तथा कुर्वन् सास्रम्) कष्टम् अनाथीभूतं जगत् ।

नायकः—(अर्धोन्मीलिताक्षः पितरौ पश्यन्) अयं पश्चिमः प्रणामः ।

गात्राण्यमूनि न वहन्ति विचेतनानि
श्रोत्रं स्फुटाक्षरपदा न गिरः शृणोति ।

Jīmūtaketu. (In excitement) Ah son, why do you do thus ?

Queen. Alas ! What is this? (*Beating her breasts*) Help, help. This my son dies.

Malayavatī. Ah ! My lord, you seem to be desirous of leaving me.

Hero. (*Trying to join his palms*) Śaṅkhacūḍa, bring together both my hands.

Śaṅkhacūḍa. (*Doing so, with tears*) Alas ! The world has lost its leader.

Hero. (*Half opening his eyes and looking at his parents*) This is my last salutation.

These limbs, being stupefied, do not move. The ear does not hear words distinctly spoken.

कष्टं निमीलितमिदं सहसैव चक्षु-
र्हा तात यान्ति विवशस्य ममासवोऽपि ॥ ३०॥

अथवा किमनेन ।

('संरक्षता पन्नगमद्य पुण्यम्' इति पूर्वश्लोकमेव पठित्वा पतति ।)

देवी—हा वच्छ हा गुरुजणवच्छळ हा जीमूदवाहण कहिं सि मए पुणो पेक्खिदव्वो ।

हा वत्स, हा गुरुजनवत्सल, हा जीमूतवाहन, कुत्रासि मया पुनर्द्रष्टव्यः ।

जीमूतकेतुः—(सास्रम्) हा पुत्र जीमूतवाहन, हा प्रणयिजनवत्सल, हा सर्वगुणनिधे, क्वासि । प्रयच्छ मे प्रतिवचनम् । (हस्तावुत्क्षिप्य) कष्टं भोः कष्टम् ।

निराधारं धैर्यं कमिव शरणं यातु विनयः
क्षमः क्षान्तिं वोढुं क इह विरता दानपरता ।

Alas! This eye closes all of a sudden. O father, powerless that I am, even my life goes out. (30)

Or, why say all this ?

(*Repeating śloka 25, IV Act, falls down*)

Queen. Ah darling, fond of parents! Ah! Jīmūtavāhana, where are you to be seen again by me ?

Jīmūtaketu. *(With tears)* Ah son Jīmūtavāhana, fond of friends, storehouse of all virtues, where are you ? Give me your reply. (*Raising both hands*) Alas! Oh! Alas!

Oh son, when you are gone to the other world, courage is left without an abode. Of whom shall

हतं सत्यं सत्यं व्रजतु कृपणा क्वाद्य करुणा
जगत् कृत्स्नं शून्यं त्वयि तनय लोकान्तरगते ॥ ३१ ॥

मलयवती—(सास्रम्) हा अय्यउत्त ! कहिं मं परिच्चइअ गदोसि। णिग्घिणे मळअवदि किं एदं पेक्खिदव्वं त्ति एत्तिअं वेळं जीविदासि।

(सास्रम्) हा आर्यपुत्र, कुत्र मां परित्यज्य गतोऽसि। निर्घृणे मलयवति किमेतद् द्रष्टव्यमित्येतावतीं वेलां जीवितासि।

शङ्खचूडः—कुमार क प्राणेभ्योऽपि वल्लभतरं परिजनं परित्यज्य गतोऽसि। तदवश्यमन्वेति त्वां शङ्खचूडः।

गरुडः—(सोद्वेगम्) हा कष्टम्, उपरतोऽयं महात्मा। किमिदानीं मया कर्तव्यम्।

देवी—(सास्रमूर्ध्वं दृष्ट्वा) भअवन्तो ळोअपाळा अमिदेण सिञ्चिअ पुत्तअं मे जीवावेह।

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humility seek shelter ? Who is here to give shelter for forgiveness ? Magnanimity is at an end. Truth is truly extinct. Where shall the pitiable pity go now ? The whole world is a void. (31)

Malayavatī. (*Weeping*) Ah my lord, where have you gone leaving me ? Cruel Malayavatī, did you live all this time in order that this may be seen ?

Śaṅkhacūḍa. Prince, where have you gone leaving behind your servant dearer than your life ? So Śaṅkhacūḍa follows you positively.

Garuḍa. (*With excitement*) Alas! This great man is dead. What is to be done by me now ?

(सास्रमूर्ध्वं दृष्ट्वा) भगवन्तो लोकपालाः अमृतेन सिक्त्वा पुत्रकं मे जीवयत ।

गरुडः—(सहर्षमात्मगतम्) अमृतसंकीर्तनात् साधु स्मृतम् । मन्ये प्रमृष्टमयशः । तद् यावत् त्रिदशपतिमभ्यर्थ्य तद्विसृष्टेनामृतवर्षेण न केवलं जीमूतवाहनम्, एतानपि पूर्वभक्षितानस्थिशेषानाशीविषान् प्रत्युज्जीवयामि । अथवा न ददात्यसौ, ततोऽहं

पक्षोत्क्षिप्ताम्बुनाथः पटुजवपवनप्रेर्यमाणे समीरे
नेत्रार्चिःप्लोषमूर्च्छाविधुरविनिपतत्सानलद्वादशार्कः ।
चञ्च्वा संचूर्ण्य शक्राशनिधनदगदाप्रेतलोकेशदण्डा-
नन्तः संमग्नपक्षः क्षणममृतमयीं वृष्टिमभ्युत्सृजामि ॥ ३२ ॥

Queen. (*Crying and looking above*) Oh Gods, protectors of the world, by pouring, nectar restore my son to life.

Garuḍa. (*Joyfully, to himself*) By the mention of nectar I am reminded aright. I think my infamy is wiped out. For, after requesting the lord of Devas, I will, with the shower of nectar granted by him, restore to life not only Jīmūtavāhana, but also these snakes which have been devoured and remain as bones. Supposing he doesn't give, then—

Throwing off the sea with my wings whilst Vāyu is thrown aside by the gust of wind due to my extreme speed, with the twelve blazing Suns fainting through the torture of the flames of my eyes and consequently rendered helpless and sinking,

तदयं गतोऽस्मि । (निष्क्रान्तः ।)

जीमूतकेतुः—शङ्खचूड किमद्यापि स्थीयते । समाहृत्य दारूणि पुत्रस्य मे विरचय चिताम् । येन वयमप्यनेन सह गच्छामः ।

देवी—पुत्तअ संखचूड ळहु सज्जेहि । दुक्खं खु अह्मेहिं विणा भादुओ दे वट्टइ ।

पुत्रक शङ्खचूड लघु सज्जय । दुःखं खल्वस्माभिर्विना भ्राता ते वर्तते ।

शङ्खचूडः—(सास्रम्) यदाज्ञापयन्ति गुरवः । ननु पुरस्सर एवाहमत्र युष्माकम् । (उत्थाय चितारचनां नाटयित्वा) तात सज्जीकृतेयं चिता ।

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and after crushing with my beak, the thunderbolt of Indra, the club of Kubera, and the (iron) pestle of Yama ,and with my wings dipped in nectar, I will send forth a shower of nectar for a while. (32)

So I am gone. [*Exit*

Jimūtaketu. Śaṅkhcūḍa, why do you still wait ? Bring fuel and arrange the funeral pyre of my son wherein we shall also accompany him.

Queen. Son Śaṅkhacūḍa, arrange soon. Your brother will be uneasy without us.

Śaṅkhacūḍa. (*With tears*) As my elders command. Of course I will be in your front in this. (*Standing and making a show of arranging the funeral pyre*) Father, here is the fnneral pyre ready.

जीमूतकेतुः—कष्टं भोः कष्टम्,

उष्णीषः स्फुट एव मूर्धनि विभात्यूर्णेयमन्तर्भ्रुवो-
श्चक्षुस्तामरसानुकारि हरिणा वक्षःस्थलं स्पर्धते ।
चक्राङ्कौ चरणौ तथापि हि कथं हा वत्स मद्दुष्कृतै-
स्त्वं विद्याधरचक्रवर्तिपदवीमप्राप्य विश्राम्यसि ॥३३॥

देवि किमिव रुद्यते । तदुत्तिष्ठ । चितामारोहामः ।

(सर्वे परिक्रामन्ति ।)

मलयवती—(बद्धाञ्जलिरूर्ध्वं पश्यन्ती) भअवदि गोरि तुए आणत्तं 'विज्जाहरचक्कवट्टी दे भत्ता भविस्सदि' त्ति । ता कहं मम मन्द-भाआए तुमं पि अळिअवादिणी संवुत्ता ।

(बद्धाञ्जलिरूर्ध्वं पश्यन्ती) भगवति गौरि त्वयाऽऽज्ञप्तं 'विद्याधर-चक्रवर्ती ते भर्ता भविष्यति' इति । तत् कथं मम मन्दभाग्या-

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Jīmūtaketu. Alas, alas!

Markedly clear is the resting place for the crown on your head; this whirl of hair shines between your brows; your eye imitates the lotus, your breast vies with Viṣṇu's, and your feet bear the mark of the discus. With all that, Oh son, how do you rest without reaching the status of the Emperor of Vidyādharas on account of my sins? (33)

Queen, Why do you weep? Rise, let us get up the funeral pyre. (*All walk around*)

Malayavatī. (*Joining her folded palms and looking up*) Oh Goddess Gāurī, it was ordained by you that my husband should become the emperor of

यास्त्वमप्यलीकवादिनी संवृत्ता ।

(ततः प्रविशति ससंभ्रमा गौरी ।)

गौरी—महाराज जीमूतकेतो नखलु नखलु साहसमनुष्ठेयम् ।

जीमूतकेतुः—कथममोघदर्शना भगवती गौरी ।

गौरी—(मलयवतीमुद्दिश्य) वत्से मलयवति, कथमहमलीकवादिनी ।

दृश्यताम् । (नायकमुपसृत्य कमण्डलुवारिणाभ्युक्षन्ती)

निजेन जीवितेनापि जगतामुपकारिणः ।
परितुष्टास्मि ते वत्स जीव जीमूतवाहन ॥ ३४ ॥

(नायक उत्तिष्ठति ।)

Vidyādharas. Then how is it that in the case of my unfortunate self, even you have become a futile speaker.

(*Enter* Gāurī *in a hurry*)

Gauri. Great king, Jīmūtaketu, don't, don't do a rash act.

Jīmūtaketu. How ? Goddess Gaurī whose sight is never fruitless!

Gāurī. (*Towards Malayavatī*) Darling Malayavatī, how am I a futile speaker? Be it seen. (*Approaching the Hero and sprinkling the water from her kamaṇḍalu*) My darling Jīmūtavāhana, I am pleased with you who have served the world even with your own life. Come back to life. (34)

(*The Hero rises*)

जीमूतकेतुः—(सहर्षं) देवि ! दिष्ट्या वर्धसे । यदयमक्षतशरीरो जीमूतवाहनः समुत्थितः ।

देवी—(सहर्षं) भअवदीए पसादेण । भगवत्याः प्रसादेन ।

(उभौ गौर्याः पादयोः पतित्वा नायकमालिङ्गतः ।)

मलयवती—(सहर्षं) दिट्ठिआ पच्चुज्जीविदो अय्यउत्तो ।

(सहर्षं) दिष्ट्या प्रत्युज्जीवित आर्यपुत्रः ।

(गौर्याः पादयोः पतति ।)

नायकः—(गौरीं दृष्ट्वा बद्धाञ्जलिः) भगवति !

अभिलषिताधिकवरदे प्रणिपतितजनार्तिहारिणि शरण्ये ।
चरणौ नमाम्यहं ते विद्याधरदेवते गौरि ॥ ३५ ॥

(पादयोः पतति ।)

Jīmūtaketu. (*Joyfully*) Queen, you are fortunate, now that Jīmūtavāhana has risen here with an uninjured body.

Queen. (*With joy*) Through the grace of the Goddess. (*Both fall at the feet of Gāurī and embrace the Hero*)

Malayavatī. (*Joyfully*) Fortunately, my lord has been restored to life. (*Falls at the feet of Gāurī*)

Hero. (*Seeing Gāurī and joining his palms in respect*) Oh Goddess, Oh Gāurī, giver of boons more than the desired, remover of the torments of worshippers, Goddess of the Vidyādharas, fit to be sought for for shelter, I salute your feet. (35)

(*Falls at her feet*)

(सर्वे ऊर्ध्वं पश्यन्ति ।)

जीमूतकेतुः—कथमनभ्रा वृष्टिः । भगवति किमेतत् ।

गौरी—महाराज जीमूतवाहनमुज्जीवयितुमेतांश्च पूर्वभक्षितानस्थिशेषानुरगपतीन् समुपजातपश्चात्तापेन पक्षिपतिना देवलोकादियममृतवृष्टिर्निपातिता । (अङ्गुल्यग्रेण निर्दिशन्ती) किञ्च न पश्यति महाराजः,

संप्राप्ताखण्डदेहाः स्फुटफणमणिभिर्भासुरैरुत्तमाङ्गै-
र्जिह्वाकोटिद्वयेन क्षितिममृतरसास्वादलोभाल्लिहन्तः ।
संप्रत्याबद्धवेगा मलयगिरिसरिद्वारिपूरा इवामी
वक्रैः प्रस्थानमार्गैर्विषधरपतयस्तोयराशिं विशन्ति॥३६॥

(*All look above*)

Jīmūtaketu. How? A shower without clouds! Goddess, what is this?

Gāurī. Great king, in order to restore Jīmūtavāhana to life, as well as these snakes eaten before and remaining only as bones, this shower of nectar has been sent down from the world of Gods, by the penitent lord of birds. (*Pointing by the tip of her finger*) And don't you see, O king—

These lordly snakes having got back their full bodies, with heads shining by the lustrous gems on their hoods and licking the earth out of a longing to taste the nectar with both the tips of their tongues, enter the ocean with speed in zig-zag courses as the flows of water of the rivulets on the Malaya mountain. (36)

(नायकमुद्दिश्य) वत्स जीमूतवाहन त्वं जीवितमात्रदानकस्यैव न योग्यः।
तदयमपरस्ते प्रसादः—

हंसांसाहतहेमपङ्कजरजःसंपर्कपङ्कोज्झितै-
रुत्पन्नैर्मम मानसादपि परं तोयैर्महापावनैः।
स्वेच्छानिर्मितरत्नकुम्भनिहितैरेषाभिषिच्य स्वयं
त्वां विद्याधरचक्रवर्तिनमहं प्रीत्या करोमि क्षणात् ॥३७॥

अपिच—

अग्रेसरीभवतु काञ्चनचक्रमेत-
देष द्विपश्च धवलो दशनैश्चतुर्भिः।
श्यामो हरिर्मलयवत्यपि चेत्यमूनि
रत्नानि ते समवलोकय चक्रवर्तिन् ॥ ३८ ॥

(*Towards the Hero*) Dear Jīmūtavāhana, you do not deserve to be merely given back your life Hence there is this another boon for you.

With pleasure do I here make you the emperor of Vidyādharas in a moment after myself bathing you in the most holy waters which, though deriving their source from my mind (*Mānasa lake*), are free from the mire due to the presence of the pollen of the golden lotuses rubbed against by the swans with their shoulders and which are filled in jars set with gems made out of my own will. (37)

Moreover,

Here is the golden discus (wheel-shaped weapon) be it foremost. Here is the white elephant with four

एते च मत्प्रचोदिताश्चटुलचूडामणिमरीचिरचितेन्द्रचापपङ्क्तयो भक्त्याऽवनतपूर्वकायाः प्रणमन्ति त्वां मतङ्गदेवादयो विद्याधरपतयः। वत्स किं ते भूयः प्रियमुपहरामि ।

नायकः—(जानुभ्यां स्थित्वा) प्रियकारिणि किमतः परमपि प्रियमस्ति ।

त्रातोऽयं शङ्खचूडः पतगपतिमुखाद्वैनतेयो विनीत-
स्तेन प्राग्भक्षिता ये विषधरपतयो जीवितास्तेऽपि सर्वे ।
मत्प्राणाप्त्या विमुक्ता न गुरुभिरसवश्चक्रवर्तित्वमाप्तं
त्वत्तस्त्वं देवि दृष्टा प्रियमपरमतः प्रार्थ्यते किं मया यत् ॥

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tusks; here is the black horse, and here is Malayavatī. These gems are given to you, O Emperor, look at them. (38)

And these Vidyādhara lords, King Mataṅga and the rest, being prompted by me and bending the upper halves of their bodies in devotion, and creating rows of rain-bows, as it were, by means of the moving rays of the gems on their crowns, bow to you. Son, what other pleasing thing shall I do for you ?

Hero. (*Kneeling*) Benefactress, is there anything more dear than this ?

This Śaṅkhacūḍa has been saved from the mouth of the Lord of birds, and the son of Vinatā has been reformed. The lordly snakes which had been previously devoured by him have also all of them been brought back to life. Through my get-

तथाप्येतावदस्तु—

(भरतवाक्यम्)

वृष्टिं हृष्टशिखण्डिताण्डवभृतः काले किरन्त्वम्बुदाः
कुर्वन्तः प्रतिरूढसन्ततहरित्सस्योत्तरीयां क्षितिम् ।
चिन्वानाः सुकृतानि वीतविपदो निर्मत्सरैर्मानसै-
र्मोदन्तां घनबद्धबान्धवसुहृद्गोष्ठीप्रमोदाः प्रजाः ॥४०॥

अपिच—

शिवमस्तु सर्वजगतां
परहितनिरता भवन्तु भूतगणाः ।

---

ting back my life, my parents have retained theirs. Emperorship has been obtained by me through you. And, Oh Goddess, you have been seen. Is there any other dear thing which remains to be requested of you ? (39)

However let this be—

(*The closing stage-benediction*)

May the clouds send forth showers in time, making the peacocks dance in joy and making the earth possessed of the upper cloth of fresh and plentiful green crops. May the subjects, mutiplying their virtues and free from calamities, rejoice with unenvious minds in the midst of joyful congregations of kinsmen and friends. (40)

Moreover—

दोषाः प्रयान्तु नाशं
सर्वत्र सुखी भवतु लोकः ॥ ४१ ॥

(निष्क्रान्ताः सर्वे ।)

पञ्चमोऽङ्कः ।

नागानन्दं समाप्तम् ।

Let there be happiness for the entire Universe. Let living beings be bent on doing good to others. Let vices meet with extinction, and may the people be happy everywhere. (41)

(*Exeunt Omnes*)

The End of the Fifth Act.

END OF THE PLAY

NOTES ON NĀGĀNANDA

It is usual for Sanskrit poets to begin their works with a benedictory verse generally known as Maṅgala. The Maṅgala śloka at the beginning of a drama is called a Nāndī. The object of Maṅgala is the removal of impediments that may stand in the way of the completion of the work begun. Maṅgala is of three kīnds :—Kāyika. Vācika and Mānasa ; physical, verbal and mental. Physical or Kāyika consists in actually prostrating with the body before the Deity according to the Śāstraic injunctions like the one that requires the eight limbs of the body to touch the earth during the act of salutation. Vācika or verbal Maṅgala consists in composing some benedictory verse or prose and incorporating it at the beginning of a work. Mānasa or mental Maṅgala consists in mere thought about it, not followed by any overt act or verbal expression. This division is from the formal point of view. From the material point of view also, Maṅgala can be divided into three classes—आशीस्, नमस्क्रिया and वस्तुनिर्देश. Āśīs is the invocation of a deity to confer blessings on the reader, poet or spectator, and this is invariably resorted to at the beginning of Sanskrit dramas. The Nāndī śloka of Nāgānanda

is an example of this kind of Maṅgala, for it invokes Lord Jina to protect the spectators. The second kind of Maṅgala, Namaskriyā, lies in paying homage to the Deity nearest at heart to the poet. A typical example of Namaskāra-maṅgala is the opening verse of Kālidāsa's Raghuvaṁśa:—वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये । जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥. Vastu-nirdeśa, the third kind of Maṅgala, consists in a mere reference to some sublime object or a mention of some auspicious word or words. A typical example of this kind of Maṅgala is found in the opening stanza of Kālidāsa's Kumārasambhava:—अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः । पूर्वापरौ वारिनिधी वगाह्य स्थितः पृथिव्या इव मानदण्डः ॥ Here the sublime Himavān who is almost on a par with Gods is referred to.

ध्यानव्याजं etc. The principal clause is जिनः वः पातु. May Buddha protect you पातु is the 3rd person singular in the Imperative mood of पा to protect, 2nd conjugation, Parasmaipada. वः is the Accusative plural of युष्मद्. It is addressed to the spectators. जानातीति जिनः. The first three feet of this verse consist of words addressed by the daughters of Māra to Buddha while he was in deep meditation. Māra is described in the biographies of Buddha as his arch-enemy, corresponding to Milton's Satan. He tries all possible means to entice Buddha by means of temptation and latterly by means of force. At one

stage he employed his daughters for tempting Buddha. Seeing that Buddha remained unmoved, Māra's daughters try to disturb his meditation by means of words which falsely suggest that he is meditating about some lady. ध्यानस्य व्याजः तत् ध्यानव्याजं or ध्यानमिति व्याजः यद्. उपेत्य (Having reached,) is the Indeclinable Past Participle of इ with उप to approach. Note that Indeclinable Past Participles are formed by adding त्वा to simple roots, and by adding य to roots preceded by Upasargas or prepositions. For example, the Indeclinable Past Participle of the simple root इ, to go, will be इत्वा. चिन्तयसि is the 2nd person singular of चिन्त् to contemplate, 10th Conjugation, Present Tense. उन्मील्य is the Indeclinable Past Participle of मील् with उद् to open. क्षणं may be taken either as an Indeclinable or an Accusative of time of the noun क्षण. पश्य is the 2nd Person Singular in the Imperative Mood of दृश् to see, 1st Conjugation, Parasmaipada. Note that दृश् is changed into पश्य् in all conjugational tenses. अनङ्गस्य शराः तैः आतुरः तम् अनङ्गशरातुरं. इमं जनं is used in the sense of अस्मान्. त्राता is formed from त्रै to protect. It is ऋकारान्त, and has to be declined like धातृ. नो is an Indeclinable Negative Participle. करुणा शीलम् अस्येति कारुणिकः. निर्घृणतरः is the comparative degree of निर्घृण merciless. Note that the Comparative and Superlative suffixes are तर & तम respectively after adjec-

tives. **त्वत्तः** is the तसिल्प्रत्ययान्त Indeclinable of युष्मद्. Note that the तसिल् Pratyaya has generally the significance of the Ablative termination after nouns. **कुतः** is similarly formed from किम्. ईर्ष्यया सह वर्तते यस्मिन् कर्मणि तद्यथा भवति तथा **सेर्ष्यं**—an adverbial adjunct governing the verb implied in अभिहितः. मारस्य वध्वः ताभिः **मारवधूभिः**. **इति** refers to the five sentences addressed by Māra's daughters set out in the first three feet of this verse. **अभिहितः** is the Past Passive Participle of धा with अभि, to tell. **बोधौ** is the Locative singular of बोधि which is a peculiar term of Buddhistic philosophy denoting realisation, derived from the word बुध् to know.

Page 2. **कामेन** etc. The principal clause here is मुनीन्द्रः वः पातु. **मुनीन्द्र** is the name of Buddha. This verse describes in order the actions of Cupid, his soldiers, the divine damsels, the Siddhas and Indra by whom Buddha was seen steady in his meditation. काम is identical with मार, the God of Love. हताः पटवः पटहाः यैस्ते हतपटुपटहाः, वल्गन्ति इति वल्गिनः, हतपटुपटहाश्च ते वल्गिनश्च तैः **हतपटुपटहावल्गिभिः**. भ्रुवोर्भङ्गः भ्रूभङ्गः, भ्रूभङ्गश्च उत्कम्पश्च जृम्भा च स्मितं च ललितं च अस्य सन्तीति तेन **भ्रूभङ्गोत्कम्पजृम्भास्मितललितवता**. भ्रूभङ्ग and the like are the amorous equipments with which the divine damsels try to win the heart of Buddha. While Māravīras attempt to coerce Buddha by force, the nymphs try to seduce him by offering love. प्रह्वाणि उत्तमाङ्गानि येषां तैः **प्रह्वोत्तमाङ्गैः**. पुलकः अस्य

संजात: इति पुलकितं. पुलकितवपुषा may be taken either as a Bahuuvrīhi compound or as a Karmadhāraya compound. If a Bahuvrīhi, it will apply to Indra alone. If a Karmadhāraya, it can be taken along with others as well. ध्यायन् is the Present Participle of ध्यै to contemplate. Note that Present Participles are formed by adding अत् to the Parasmaipada roots and आन to Ātmanepada roots.

नान्द्यन्ते. Here begins the Prelude to this Act. The two preceding ślokas are called Nāndī. Nāndī consists in homage paid to the Deity, a Brahmin, a king or the like, coupled with an invocation for blessing. Sāhityadarpaṇa defines it as follows :—आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते । देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥. In popular parlance, the word Nāndī is used to denote a preliminary ceremony for the propitiation of *manes* generally performed on the eve of any auspicious religious function like Upanayana, marriage etc. The word Nāndī as applied to the benedictory verse at the beginning of a drama has been derived by the author of Nāṭyapradīpa thus :—

नन्दन्ति काव्यानि कवीन्द्रवर्गाः कुशीलवाः पारिषदाश्च सन्तः ।
यस्मादलं सज्जनसिन्धुहंसी तस्मादियं सा कथितेह नान्दी ॥

नन्दन्ति अस्यामिति, अस्या इति वा नान्दी. Etymologically, Nāndī means that by which poets, musicians, spectators or literary works are delighted. The Nāndī here is

Aṣṭapadī, or consists of eight padas. नान्द्यन्ते means at the end of the Nāndī. This implies that the Nāndīślokas have been pronounced by a Sūtradhāra as part and parcel of the Pūrvaraṅga ceremony *i. e.*, a ceremony done at the commencement of every play for the propitiation of Gods with the ultimate object of a happy completion without obstacles. It also implies that the Sūtradhāra that comes at the end of the Nāndī is different from, but similar to the Nāndīsūtradhāra. The Sūtradhāra that comes now, comes with the object of introducing the play to the audience, and he is supposed to establish the foundation of the drama. He is therefore called the Sthāpaka or Sthāpanā Sūtradhāra. The procedure relating to the Nāndī and Prastāvanā may be clearly known from the following rules:—

पूर्वरङ्गं विधायादौ सूत्रधारे विनिर्गते । प्रविश्य तद्वदपरः काव्यमास्थापयेन्नटः ॥ सूचयेद्वस्तु बीजं वा मुखं पात्रमथापि वा ।. The reason why he is called Sthāpaka is explained thus:—स च काव्यार्थस्थापनात् सूचनात्स्थापकः. **सूत्रधारः** means the Stage-manager. सूत्रं (प्रयोगानुष्ठानं) धारयतीति सूत्रधारः one who holds the conduct of the stage. This etymology is supported by the following authority :—

नाट्योपकरणादीनि सूत्रमित्यभिधीयते । सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते ॥

Mātṛguptācārya gives the following elaborate definition of Sūtradhāra:—

चतुरातोद्यनिष्णातोऽनेकभूषासमावृतः । नानाभाषणतत्त्वज्ञो नीतिशास्त्रार्थतत्त्ववित् ॥

नानागतिप्रचारज्ञो रसभावविशारदः । नाट्यप्रयोगनिपुणो नानाशिल्पकलान्वितः ॥
छन्दोविधानतत्त्वज्ञः सर्वशास्त्रविचक्षणः । तत्तद्गीतानुगलयकलातालावधारणः ॥
अवधाय प्रयोक्ता च योक्तॄणामुपदेशकः । एवं गुणगणोपेतः सूत्रधारोऽभिधीयते॥

The qualities required of a Sūtradhāra in the above definition are too many that it leads us to suppose that it refers to an ideal Sūtradhāra and not to all Sūtradhāras. Sūtradhāra, as we have already pointed out, is of two kinds,—the Nāndī Sūtradhāra and the Sthāpanā Sūtradhāra. The function of the one is to pronounce the benediction, that of the other to introduce the play. The entry of the Sūtradhāra after the pronouncement of the Nāndī conforms to the prevailing practice observed in most of the available dramas. On the other hand, there is another set of plays where the entry of the Sūtradhāra is directed before the pronouncement of the Nāndī. With regard to these dramas, it should be observed that the Pūrvaraṅga is done by one Sūtradhāra, while the pronouncement of the Nāndī and the conduct of the Prelude, both fall to the share of the Sūtradhāra that comes next. To cite illustrations of the dramas where this contrary practice is observed, we may refer to Śaktibhadra's Āścaryacūḍāmaṇi and to the Svapnavāsavadatta and the other plays ascribed by the editor of the Trivandrum Sanskrit Series to the authorship of Bhāsa. In fact the author of Sāhityadarpaṇa states

that in Vikramorvaśīya, several manuscripts place the entry of the Sūtradhāra before the Nāndī itself and that the reading there adopted is the more appropriate of the two.

Page 3. **विद्याधरजातक** is the name of a Prose work. Buddhistic prose works are generally known as Jātakas. Nāgānandam (lit., the joy of serpents) is the name of the drama, in conformity with the rule—नाम कार्यं नाटकस्य गर्भितार्थप्रकाशकम् । नायिकानायकाख्यानात्संज्ञा प्रकरणादिषु ॥ नाटिकासट्टकादीनां नायिकाभिर्विशेषणम् ।. नागानाम् आनन्दः, तम् अधिकृत्य कृतो ग्रन्थः **नागानन्दम्**. Here the अन् is affixed to the base according to Pāṇini's sūtra अधिकृत्य कृते ग्रन्थे. Note that otherwise the word Nāgānanda must be in the masculine. **नाटकम्**. Literature has been divided by Sanskrit rhetoricians into two classes—दृश्य that which can be seen and श्रव्य that which can only be heard. The दृश्यकाव्य can be represented on the stage. It is also called a Rūpakam. so called because the Rūpa or character of the heroes is ascribed to the actors. Rūpakas are tenfold viz.,—Nāṭaka, Prakaraṇa, Bhāṇa, Prahasana, Ḍima, Vyāyoga, Samavākāra, Vīthi, Aṅka and Īhāmṛga. The difference between these categories lies in the difference in the plot, the hero and the emotion. There are also subsidiary Rupakas, eighteen in number—Nāṭikā etc. The following ślokas may be perused with advantage in this

connection.

दृश्यश्रव्यत्वभेदेन पुनः काव्यं द्विधा मतम् । दृश्यं तत्राभिनेयं तद्रूपारोपात्तु रूपकम् ॥ नाटकं सप्रकरणं भाणः प्रहसनं डिमः । व्यायोगसमवाकारौ वीथ्यङ्केहामृगा दश ॥ वस्तु नेता रसस्तेषां भेदकः ... । नाटिका त्रोटकं गोष्ठी सट्टकं नाट्यरासकम् । प्रस्थानोल्लाप्यकाव्यानि प्रेङ्खणं रासकं तथा ॥ संलापकं श्रीगदितं शिल्पकं च विलासिका । दुर्मल्लिका प्रकरणी हल्लीशो भाणिकेति च ॥ अष्टादश प्राहुरुपरूपकाणि मनीषिणः । **बोधिसत्त्वः** बोधिः सत्त्वं यस्य सः One whose essence consists in knowledge. According to Buddhistic philosophy, a Bodhisattva represents that particular stage of a soul which immediately precedes the Buddhāvasthā or final emancipation. The hero of this play, Jīmūtavāhana is a Bodhisattva. Bodhisattvacarita therefore means the story of a Bodhisattva. **नाट्य** has been defined in Daśarūpaka as अवस्थानुकृति, the imitation of characters.

Page 4. **नेपथ्याभिमुखमवलोक्य** looking towards the dressing-room. **नेपथ्य** is defined thus:—कुशीलव-कुटुम्बस्य स्थानं यदतिशोभनम् । वर्णिकाग्रहणस्थानं नैपथ्यमिति तद्विदुः ॥ **नेपथ्य** means also a dress.

द्विजपरिजन etc. By this śloka the Sūtradhāra calls out the नटी or the Actress. He refers to several of her traits. She is kind to Brahmins by her hospitality, kind to her servants by rewards, and kind to her relations out of affection. **मद्भवनतटाकहंसि**. A swan fondly plays in a lake. If the Sūtradhāra's home is conceived of as a lake, it is not unnatural that the Naṭī should be treated as a she-swan. **परपु-**

रुषचन्द्रकमलिनि. The कमलिनी or the lotus-bed never relishes the rise of the Moon. What the lotus-pond is to the Moon, she is to men other than her husband. कार्यादितस्त्वावत्. The predicate आगम्यताम् is understood. अस्रैः सह वर्तत इति सास्रा. रुद्यते is the Impersonal form in the Present tense of रुद्. त्वया is understood. In Sanśkrit there are three forms in which a predicate can be used—कर्तरिप्रयोग or the Active voice, कर्मणिप्रयोग or the Passive voice, and भावेप्रयोग or the Impersonal form. सकर्मकधातु s or Transitive verbs can be used either in the Active or in the Passive voice. अकर्मकधातु s or Intransitive verbs can be used either in the Active voice or in the Impersonal form. The Impersonal form resembles the Passive voice in form, and it denotes mere action. त्वं रोदिषि in the Active voice can be rendered into त्वया रुद्यते in the Impersonal form. Note that the predicates in the Impersonal form can be employed only in the 3rd person singular in the respective tenses. For example, युवां रुदिथः and यूयं रुदिथ when rendered into the भावेप्रयोग will be changed to युवाभ्यां रुद्यते and युष्माभिः रुद्यते.

Page 5. रोदिष्यामि is the first person singular 2nd Future of रुद् to weep, 2nd conjugation, Parasmaipada. माता च पिता च पितरौ is an example of Ekaśeṣa compound. Vide Amarakośa मातापितरौ पितरौ मातरपितरौ प्रसूजनयितारौ.

पित्रोर्विधातुं etc. Here the Sūtradhāra compares

himself with Jīmūtavāhana who is about to enter the stage. This Sūtradhāra desires to go to the forest to serve his parents leaving off his home. Likewise does Jīmūtavāhana. This mode of introducing the first character in a play is described by Sanskrit rhetoricians as प्रयोगातिशय. The same method is adopted in Śākuntala by the simile—एष राजेव दुःष्यन्तः and in Mālavikāgnimtra by the statement देव्या इव धारिण्याः सेवादक्षः परिजनोऽयम्. Prayogātiśaya has been defined thus:—एषोऽयमित्युपक्षेपात् सूत्रधारप्रयोगतः । पात्रप्रवेशो यत्रैष प्रयोगातिशयो मतः ॥ The other two methods of introducing a play are कथोद्घात and प्रवर्तक, for an understanding of which the reader is referred to Daśarūpaka and other special treatises on the subject. **आमुखं** has the same meaning as स्थापना or प्रस्तावना. In the Prelude, the Sūtradhāra is expected to converse wittily with either an actress or an assistant actor or a Vidūṣaka for the purpose of introducing the play. The following is the definition of आमुख given in the Daśarūpaka—**सूत्रधारो नटीं ब्रूते मारिषं वा विदूषकम् । स्वकार्यप्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखम् ॥ प्रस्तावना वा.** In this drama the Prelude consists of a dialogue between the Sūtradhāra and Naṭī.

Page 6. **रागस्य** etc. **अवैमि** is the first person singular present tense of **इ** with **अव** to understand. In Sanskrit, roots ordinarily change their meanings when Upasargas or prepositions are prefixed to

them. For example the root हृ (हर्) to take away or remove, undergoes several modifications in meaning according to the Upasargas prefixed to them. प्रहार means beating, आहार eating, संहार destruction or collection, विहार play, and परिहार avoidance. In this connection the following Kārikā may be committed to memory with advantage—

उपसर्गेण धात्वर्थो बलादन्यत्र नीयते । प्रहाराहारसंहारविहारपरिहारवत् ॥

According to this rule it may be noted that the root इ to go means to understand when अव is prefixed to it. वेत्ति is the 3rd person singular Present tense of विद् to know, 2nd conjugation, Parasmaipada. The conjugation of this root in the Present tense is rather peculiar. There are alternative forms throughout. वेद्मि विद्वः विद्मः, वेत्सि वित्थः वित्थ, वेत्ति वित्तः विदन्ति. The alternative forms are as follows :—वेद विद्व विद्म, वेत्थ विदथुः विद, वेद विदतुः विदुः. यूनः भावः यौवनम् । भवेत् is the 3rd person singular, Potential Mood of भू (भव्) to be, 1st conjugation, Parasmaipada. The Ekaśeṣa compound in पितरौ has been already noticed. The purport of this śloka is that youth is generally possessed of a number of faults, but it has one saving feature viz., that it enables a man to be of service to his parents. Vidūṣaka is a very common character in Sanskrit plays supposed to be a necessary accompaniment to the hero, and is a person abounding in humour. हास्यप्रायो विदूषकः He corresponds to the clown of the English

stage. To be frank, the Vidūṣaka of this play has very little humour in him. He really plays no important part in the development of the plot. What a contrast between this Vidūṣaka and the Vidūṣaka of Mālavikāgnimitra who is all in all ! Vidūṣaka generally converses in Prākṛt. Prākṛt is a corruption of the Sanskrit language, and is ordinarily spoken by ladies and low characters in Sanskrit plays. **निर्विण्ण** is the Past Active participle of विद् with निर्, to be disgusted. Note the Accusative of time in **एतावन्तं कालं**. जीवन्ताविव मृतौ जीवन्मृतौ तयोः **जीवन्मृतयोः**. वृद्धा च वृद्धश्च वृद्धौ तयोः **वृद्धयोः**. **कृते** is an Indeclinable meaning 'for the sake of.' **अयं प्रकारः अस्येति ईदृशम्**. The terminations दृक्, दृश and दृक्ष can in this connection be noticed in words like यादृक्, यादृश, तादृक्, तादृश, एतादृक्, एतादृश, कीदृक्, कीदृश, कीदृक्ष and so on. **प्रसीद** is the 2nd person singular, Imperative mood of सद् with प्र to be pleased. Note that the root सद् takes the substitute सीद् in all conjugational tenses. **राजसौख्यमनुभूयताम्**. त्वया is understood. In the Active voice, it can be rendered as राजसौख्यं त्वम् अनुभव. **संवाहयतः** governs the objeet तातस्य चरणौ as also **राजकं**. The prose-order of the 2nd foot of the verse is तातस्य चरणौ संवाहयतः सुखानि राजकं संवाहयतः किम्. When taken along with राजकं, संवाहयतः governs also another object निजाज्ञां understood. The commentator Śivarāma makes it clear that the first संवाहयतः is the non-cau-

sative form of वाह् with सम्, 10th Conjugation, to shampoo, and that the second संवाहयतः is the causal form of वह् with सम. The absence of the root वाह् in the Dhātupāṭha is perhaps to be explained away by the maxim दशगणीपाठो बहुळम. राज्ञां समूहः **राजकम्**, त्रयः अवयवाः अस्येति त्रयं, भुवनानां त्रयं भुवनत्रयं, तस्मिन् **भुवनत्रये**. भुक्ते उज्झितं तस्मिन् **भुक्तोज्झिते**. **तेनास्ति कश्चिद्गुणः** is to be treated as a question through intonation. In other words, it has to be construed in the same sense as तेन कश्चिद्गुणः अस्ति किम्. Such a meaning is obtained by the Kāku or the change of tone resulting from fear, sorrow, doubt etc. Vide Amarakośa :—काकुः स्त्रियां विकारो यः शोकभीत्यादिभिर्ध्वनेः.

Page 8. **आत्मगतं** is a stage-direction meaning 'to one's self.' वयसा तुल्यः वयस्यः, तत्र संबुद्धिः **वयस्य**. **नीतो बन्धुजनस्तथात्मसमताम्** corresponds in idea to the passage—कृताधिपत्यामिव साधु बन्धुताम् in Kirātārjunīya. **त्वया विना. विना,** an Indeclinable meaning 'without' governs the Accusative, the Instrumental or the Ablative case. Vide Pāṇini's sūtra—पृथग्विनानानाभिस्तृतीयान्यतरस्याम्.

Page 9. **दत्तो दत्तमनोरथाधिकफलः कल्पद्रुमोऽप्यर्थिने.** There was a hereditary divine Kalpaka tree in the garden of Jīmūtaketu, which would give whatever a person asks of it. Through its grace he got a most magnanimous, valiant, merciful and obedient son, Jīmūtavāhana by name, who remembered his pre-

vious births and who was a Bodhisattva. When Prince Jīmūtavāhana came of age, he thought that the best act of magnanimity was to give away the precious Kalpaka tree to the needy, and accordingly requested his father to make a gift of it. On being permitted by his father, the prince went to the Kalpaka tree and requested it to place itself at the disposal of the world, whereupon the tree showered gold everywhere so that the whole world became prosperous in a moment. For a detailed description of this allusion, refer to Kathāsaritsāgara XII—23. **तस्मिन् समासन्नस्थिते** is a Locative Absolute. राज्ञो भाव: कर्म वा **राज्यम्. स्वशरीरत: प्रभृति.** प्रभृति, an Indeclinable meaning 'beginning with' governs the Ablative. This rule is deduced from the words कार्तिक्या: प्रभृति in Patañjali's Mahābhāṣya on Pāṇini's sūtra—अपादाने पञ्चमी.

Page 10. समिधश्च कुशाश्च कुसुमानि च तेषां समाहार: **समित्कुशकुसुमम्.** अदूरं दूरं संपद्यमानं कृतं **दूरीकृतम्.**

Page 11. रमणीयस्य भाव: **रामणीयकम्.** माद्यन्तश्च ते दिग्गजाश्च माद्यद्दिग्गजा:, तेषां गण्डा: भित्तय इव, तासां कषणै: **माद्यद्दिग्गजगण्डभित्तिकषणै:.** भग्नानि स्रवन्ति चन्दनानि यस्मिन् स: **भग्नस्रवच्चन्दन:.** कषणै: goes with भग्न. This is an instance of एकदेशान्वय. क्रन्दन्ति कन्दराणां गह्वराणि यस्मिन् स: **क्रन्दत्कन्दरगह्वर:.** पादालक्तकेन रक्ता: मौक्तिकशिला: यस्मिन् स: **पादालक्तकरक्तमौक्तिकशिल:.** पादानाम् अलक्तक: or पादेषु कृत: अलक्तक: पादालक्तक: मुक्तानां विकारा: मौक्तिक्य:, मौक्तिक्यश्च ता: शिलाश्च मौक्तिकशिला:. **सिद्धा-**

ङ्गनानां. प्रशस्तानि अङ्गानि आसां सन्तीति अङ्गनाः. Siddhas are supposed to be a type of angels. Vide Amarakośa:— विद्याधराऽप्सरोयक्षरक्षोगन्धर्वकिन्नराः । पिशाचो गुह्यकः सिद्धो भूतोऽमी देवयोनयः ॥. गतैः is formed by adding the भावे क्तप्रत्यय to गम् to go. गतैः means गमनैः. सेवितुं योग्यः सेव्यः. किमपि. Indeclinables चित , चन and अपि added to the forms of किम् give the indefinite sense. करोति is the 3rd person singular, Present tense of कृ to do, 8th Conjugation. Conjugate as follows :—करोमि कुर्वः कुर्मः, करोषि कुरुथः कुरुथ, करोति कुरुतः कुर्वन्ति.

Page 12. तदेहि. तद् is an Indeclinable having the significance of तस्मात्.

स्पन्दते etc. The throbbing of the right eye, hand or foot is believed to be an auspicious sign in the case of males as that of the left for females. कथयिष्यति is the 3rd person singular 2nd Future of कथ् to tell, 10th conjugation. यथा भवान् ब्रवीति. Note the predicate is in the 3rd Person though its subject has the significance of 'you' (त्वम्). ब्रवीति is the 3rd Person singular Present tense of ब्रू to speak, 2nd Conjugation, in the Parasmaipada form. Conjugate as follows:— ब्रवीमि ब्रूवः ब्रूमः, ब्रवीषि-आत्थ ब्रूथः-आहथुः ब्रूथ, ब्रवीति-आह ब्रूतः-आहतुः ब्रुवन्ति-आहुः. Note the alternative forms in the 2nd person singular and dual and the 3rd person singular, dual and plural. Vide Pāṇini's sūtra:—ब्रुवः पञ्चानामादित आहो ब्रुवः. हर्षेण सह वर्तते यथा तथा सहर्षं.

Page 13 वासोऽर्थं etc. नातिपृथवः is a compound

word formed by the application of Pāṇini's sūtra—सह सुपा. **कृत्ताः** formed by adding the Past Passive Participle to कृत् to cut. भग्नाः आलक्ष्याः जरन्तः कमण्डलवो यस्मिंस्तत् **भग्नालक्ष्यजरत्कमण्डलु**. नभ इव स्वच्छं **नभःस्वच्छं**. निर्झराणाम् इदं **नैर्झरम्**. The reason for the abundance of broken Kamaṇḍalus and old Mekhalās in the rivers is furnished by the following rule:—मेखलामजिनं दण्डमुपवीतं कमण्डलुम् । अप्सु प्रास्य विनष्टानि गृहीतान्यानि मन्त्रवत् ॥ मुञ्जस्य विकाराः **मौञ्ज्यः**.

Page 14. **मधुरमिव** etc. Hospitable persons treat their guests with words of welcome, offer salutation to them, and also tender Arghya. Trees in this Tapovana also seem to play the part of a host. The humming of bees corresponds to the address of welcome. The bending down under the weight of fruits takes the place of salutation, and the shower of flowers corresponds to the offering of Arghya. फलैः नम्राणि तैः **फलनम्रैः**. **कुर्वते** is the 3rd person plural, Present tense of कृ to do, 8th conjugation, in the Ātmanepada. Conjugate as follows. कुर्वे कुर्वहे कुर्महे, कुरुषे कुर्वाथे कुरुध्वे, कुरुते कुर्वाते कुर्वते. ददते+इव **ददत इव**. **ददते** is the 3rd person plural, Present tense of दा to give, 3rd conjugation, in the Ātmanepada. Conjugate as follows:—ददे दद्वहे दद्महे, दत्से ददाथे दद्ध्वे, दत्ते ददाते ददते. **किरन्तः** formed by adding the Present Participle suffix to the root कॄ to scatter. शाखाः एषां सन्तीति **शाखिनः** trees, lit., those possessed of branches.

Page 15. **गमक** means the quick flow of tones in a song. **काकलीप्रधानं**. Vide Amarakośa:—**काकली** तु कले सूक्ष्मे ध्वनौ तु मधुरास्फुटे.

Page 16. **उपवीणयति** formed by adding णिच् to वीणा with उप. Vide Pāṇini's sūtra:—सत्यापपाशरूपवीणातूलश्लोकसेनालोमत्वचवर्मवर्णचूर्णचुरादिभ्यो णिच्.

Page 17. **उत्फुल्ल** etc. Here Malayavatī sings in Sanskrit which shows her extreme devotion to Gāurī. उत्फुल्लं कमलं उत्फुल्लकमलं, तस्य केसरः, तस्य परागः, तस्येव गौरी द्युतिः यस्याः सा, तत्र संबुद्धिः **उत्फुल्लकमलकेसरपरागगौरद्युते**. The author of Vyaktiviveka criticises that this adjective is superfluous and that in its stead कमलद्युते will be sufficient. But the commentator Śivarāma meets the criticism by saying that the adjective, as it is, is necessary for bringing out the importance of the particular colour of the Goddess while meditating upon her for attaining the particular object in view as may be seen from the mantric text beginning with ये सिन्दूरपरागपुञ्जपिहितां. **भगवति** One possessed of **भग** or the following six guṇas:—ऐश्वर्यस्य समग्रस्य वीर्यस्य यशसः श्रियः । ज्ञानवैराग्ययोश्चैव षण्णां भग इतीरणा ॥ The meaning of the word भग is also given in the following passage which practically means the same thing as the previous one—**भगः** श्रीकाममाहात्म्यवीर्ययत्नार्ककीर्तिषु. Another explanation of the term भगवान् is given in the following verse:—उत्पत्तिं च विपत्तिं च भूतानामागतिं गतिम् । वेत्ति विद्यामविद्यां च स वाच्यो भगवानिति ॥. **युष्मत्प्रसादेन**. Strictly speaking

त्वत्प्रसादेन will be the correct word. Vide Pāṇini's sūtra:—प्रत्ययोत्तरपदयोश्च. Perhaps it may be justified by ascribing to the Goddess the plural number out of veneration. In that case, how to get over प्रक्रमभङ्ग? It will be a matter for scholars to discuss. According to strict grammar तव प्रसादेन will combine as त्वत्प्रसादेन, and युवयोः प्रसादेन or युष्माकं प्रसादेन as युष्मत्प्रसादेन. अहो is a particle of interjection.

Page 18. भर्तुः दारिका भर्तृदारिका. अग्रं चासौ हस्तश्च अग्रहस्तः, an instance of Karmadhāraya compound. The abheda or identity necessary for a Karmadhāraya is to be presumed by treating the Avayava and the Avayavin as identical. Vide the following extract from Ratnāpaṇa, commentary on Pratāparudrīya (Sri Balamanorama Series No. 3 page 297):—अग्रं चासौ हस्तश्चेत्यवयवावयविनोरभेदविवक्षायां विशेषणसमासः। यदाह वामनः—'हस्ताग्राग्रहस्तादयो गुणगुणिनोर्भेदाभावात्' इति. Or the compound may be dissolved thus:—हस्तस्य अग्रं अग्रहस्तः. The order of the component parts of the compound is reversed by Pāṇini's rule राजदन्तादिषु परं. हञ्जे is a term of address employed towards servant-maids in dramas. Vide Amarakośa—हण्डे हञ्जे हलाहाने नीचां चेटीं सखीं प्रति. Caturikā is the name of the female servant of Malayavatī.

Page 19. निर्दोषं दर्शनं यासां ताः निर्दोषदर्शनाः. तिष्ठेत् 3rd person singular Potential mood of स्था (तिष्ठ्) to stand, 1st conjugation, Parasmaipada.

Page 20. **जाने** is the first person singular Present tense of ज्ञा to know, 9th conjugation in the Ātmanepada. Conjugate as follows :—जाने जानीवहे जानीमहे, जानीषे जानाथे जानीध्वे, जानीते जानाते जानते. Note the Sandhi of पुनः+अहं is **पुनरहं**. **स्वर्गस्त्री** etc. Note the several meanings of the word हरि set out in the following passage of Amarakośa. यमानिलेन्द्रचन्द्रार्कविष्णुसिंहांशुवाजिषु । शुकाहिकपिभेकेषु हरिर्ना कपिले त्रिषु ॥. In the context हरि means Indra. चक्षुषां सहस्रं **चक्षुःसहस्रं**. Indra, the king of Gods is believed to have a thousand eyes. कृतः अर्थः येन यस्य वा, **कृतार्थः**. **तत्** has the force of तदा. **अभवत्**, 3rd person singular Imperfect tense of **भू**. **रसातलं** is supposed to be the Nether world which is the abode of Nāgas or snakes. शशं बिभर्तीति शशभृत्, तेन **शशभृता**. By the Moon, lit., one who bears the mark of a hare. The Nether world, though really devoid of the Moon, cannot be treated as such, because this lady's face plays the part of the Moon. **स्यात्**, 3rd person singular Potential mood of अस् to be.

Page 23. **वरः**. Note the pun played upon this word here and elsewhere.

Page 24. तरले आयते च लोचने यस्याः सा, तत्र संबुद्धिः **तरलायतलोचने**. श्वसितेन कम्पितौ पीनौ घनौ स्तनौ यस्याः सा, तत्र संबुद्धिः **श्वसितकम्पितपीनघनस्तनि**. इयं तनुः तपसा अलं श्रमं गतैव, पुनः किमिति खिद्यसे. संभ्रमं कर्तुं शीलम् अस्याः, तत्र संबुद्धिः **संभ्रमकारिणि**. **शक्नोमि**, 1st person singular Present tense of शक् to be able, 5th conjugation Parasmaipada. Conjugate

as follows :—शक्नोमि शक्नुवः शक्नुमः, शक्नोषि शक्नुथः शक्नुथ, शक्नोति शक्नुतः शक्नुवन्ति. **स्थातुं**. The Infinitive of Purpose is formed by adding तुम् to roots.

Page 26. **युक्तमाह भवान्.** आह is the 3rd person singular Present tense of ब्रू. **कुलपतिना**. The word पति at the end of a compound is to be declined like हरि. When split up, it would be कुलस्य पत्या. कुलपति is the founder of a gotra. कुलपति also means a sage who feeds and teaches 10,000 pupils according to the following definition. मुनीनां दशसाहस्रं योऽन्नदानादिपोषणात् । अध्यापयति विप्रर्षिरसौ कुलपतिः स्मृतः ॥. कुशिकस्य अपत्यं पुमान् कौशिकः, तेन **कौशिकेन**. युवा चासौ राजा च **युवराजः**. राजन् at the end of a Tatpuruṣa compound becomes राज, i.e., the final न् drops. Vide Pāṇini's sūtra राजाहःसखिभ्यष्टच्.

Page 27. '**ऊर्णा** भ्रूमध्यगावर्ते तन्तौ मेषादिलोमसु'

Page 28. **स्वस्ति भवते**. स्वस्ति is an Indeclinable always governing a noun in the dative case. Vide Pāṇini's sūtra :—नमःस्वस्तिस्वाहास्वधालंवषड्योगाच्च. **अलमलमभ्युत्थानेन**. अलं meaning 'enough' governs a Noun in the Instrumental case. This rule follows as a corollary to the maxim गम्यमानाऽपि क्रिया कारकविभक्तौ प्रयोजिका. In the context the meaning is अभ्युत्थानेन साध्यं नास्ति. **अभ्यागत** means अतिथि. **अस्माकं पूज्यः** same as अस्माभिः पूज्यः. The Genitive case is according to Pāṇini's sūtra कृत्यानां कर्तरि वा. सुखमनतिक्रम्य **यथासुखम्**. This is an example of an Avyayībhāva compound. **भूयाः** is the 2nd person singular Bendictive mood

of भू. Conjugate:—भूयासम् भूयास्व भूयास्म, भूयाः भूयास्तम् भूयास्त, भूयात् भूयास्ताम् भूयासुः.

Page 29. **आह**. The root ब्रू governs two objects. जघनस्य आभोगः, तस्य भरः, तेन मन्थरं यानं यस्याः सा तया **जघनाभोगभरमन्थरयानया**. **अन्यतोऽपि** etc. Though she walks elsewhere, her foot is placed in my heart.

Page 30. **इष्टं यत्प्रेक्षितव्यम्**. For, Vidūṣaka has long been anxious to see his friend fall in love. मध्यं अह्नः **मध्याह्नः**. अहन् at the end of a Tatpuruṣa compound beginning with सर्व, संख्यात or a word denoting a part changes into अह्न. Vide Pāṇini's sūtras:—राजाहःसखिभ्यष्टच्, अह्नोऽह्न एतेभ्यः and रात्राह्नाहाः पुंसि. **नभःस्थलस्य मध्यमध्यास्ते**. When the roots शी, स्था and आस् are prefixed with the Upasarga अधि, the noun which denotes the place of the actions respectively denoted by the said verbs will take the Accusative instead of the Locative case. Without the preposition अधि, the expression will be मध्ये आस्ते. सहस्रं दीधितयः यस्य सः **सहस्रदीधितिः**. The Sun is possessed of a thousand or innumerable rays.

तापात् etc. This verse describes the state of an elephant in the mid-day heat of the Sun. It is akin to the state of a lover during separation. The elephant is described to be moistening his temples with sandal-juice. He fans his face with the wind produced by his broad ears. He wets his chest with showers of water. In short he does everything

that a lover will do during separation. **आयल्लुक** means the grave anxiety of a love-stricken man while separated from his sweetheart. स्यादायल्लकमाध्यानमुत्कण्ठोत्कलिका रतिः. एषः + विशेषसिक्तहृदयः becomes **एष विशेषसिक्तहृदयः**. Note the peculiarity of the Sandhi. **सः** and एषः when followed by a consonant drop their Visarga. Vide Pāṇini's sūtra एतत्तदोः सुलोपोऽकोरनञ्समासे हलि. गाढायल्लकमिव दुःसहां **गाढायल्लुकदुःसहां**. **धत्ते**, 3rd person singular Present tense of धा to bear, 3rd conjugation in the Ātmanepada. Conjugate as follows:—दधे दध्वहे दध्महे, धत्से दधाथे दद्ध्वे, धत्ते दधाते दधते.

End of the First Act.

The Second Act.

Page 31. **ततः प्रविशति चेटी.** Here begins the Praveśaka or the Interlude. Praveśaka is one of the five methods by which the Sūcya portion of a plot is indicated in a drama. The इतिवृत्त or the plot of a drama consists of two portions, viz., Sūcya and Asūcya. The portions that can be actually represented on the stage go by the name of Asūcya. On the other hand, a battle and such other things which are prohibited to be acted on the stage, uninteresting incidents and incidents that cover an unusually long period can only be indicated, and these things fall within the scope of the Sūcya portion of the plot. The indication of a Sūcya plot is described

by rhetoricians to take place in five ways. They are विष्कम्भ, चूलिका, अङ्कास्य, प्रवेशक and अङ्कावतार. By way of authority the following extract from Pratāparudrīya may be cited. :—इतिवृत्तं सूच्यमसूच्यं चेति द्विविधम् । असूच्यमपि द्विविधं दृश्यं श्राव्यं च । तत्र सूच्यस्य सूचनाक्रमः पञ्चविधः । तथोक्तं दशरूपके—'विष्कम्भचूलिकाङ्कास्यप्रवेशाङ्कावतारणैः' इति । एतेषां स्वरूपं निरूप्यते— वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः । संक्षेपार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः ॥ स द्विविधः शुद्धः संकीर्णश्चेति । केवलसंस्कृतप्रायः शुद्धः, संस्कृतप्राकृतमिश्रितः संकीर्णः ॥ अन्तर्यवनिकासंस्थैः चूलिकार्थस्य सूचना । अङ्कान्तपात्रैरङ्कास्यमुत्तराङ्कार्थसूचना ॥ वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः । प्रवेशकस्तु नाद्येऽङ्के नीचपात्रप्रयोजितः ॥ यत्र स्यादुत्तराङ्कार्थः पूर्वाङ्कार्थानुसंगतः । असूचिताङ्कपात्रं तत् अङ्कावतरणं मतम् ॥.

Both a Viṣkambha and a Praveśaka indicate past and future incidents. A Viṣkambha can be had at the beginning of any Aṅka whereas a Praveśaka can be had only at the beginning of any Aṅka other than the first. A Praveśaka consists of a dialogue carried on entirely by Nīcapātras or low characters. Consequently, the conversation can be only in Prākṛt. The Praveśaka at the beginning of the Second Act of this drama consists of a dialogue between two servant-maids named Manoharikā and Caturikā. The incidents indicated are the attempt of Mitrāvasu to get his sister married to Jīmūtavāhana, the mental anguish of Malayavatī due to love for the Hero, and her sufferings, and the preparing of the sandal-bower to relieve her of the torment and so

on. It is to be noticed that the sandal-bower is the place where the Hero is also going to come and try to relieve himself of his agony due to love for Malayavatī. As contrasted with a Praveśaka, there is the Viṣkambha which we have in this drama at the beginning of the Fourth Act. A Viṣkambha generally consists of a dialogue between Madhyapātras or minor characters. They are superior to Nīcapātras or low characters A Viṣkambha can be had when there is at least one minor character. A dialogue carried on exclusively by Madhyapātras will be naturally in Sanskrit, and is called a Śuddha Viṣkambha. Where the dialogue is between one or more Madhyapātras and one or more Nīcapātras it will naturally be both in Sanskrit and Prākṛt, and the Viṣkambha will be Miśra. In the Fourth Act we have Śuddha Viṣkambha in the form of a dialogue between the chamberlain and the Doorkeeper.

Another method of suggesting the link between a prior and a later Act is by making some person or persons speak from behind the screen, and it goes by the name of Cūlikā Sometimes, the characters at the end of a certain Act themselves indicate what follows in the next Act, and this method of suggestion is called Aṅkāsya. But where the later Act is so connected with the previous that it seems almost a continuation of it except for the fact that

the poet has divided the plot into two Acts, the method followed by the poet is described by rhetoricians as an Aṅkāvatāra. This is a residuary device, and all beginnings of Acts where none of the other four exists, it is supposed that the poet has resorted to the Aṅkāvatāra

जानीहि, 2nd person singular Imperative of ज्ञा to know, 9th conjugation, in the Parasmaipada.

Page 34. आदिश मे भगवत्या आयतनस्य मार्गम् because she is always dreaming of the temple of Gāurī which is the place where she had met the hero. She is now actuated more by love than by devotion.

Page 36. कुसुमायुध. Cupid is supposed to have flowers for his arrows. Vide Amarakośa :—अरविन्दमशोकं च चूतं च नवमल्लिका। नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥. अबला means a woman. The etymological meaning viz., one not possessed of strength, is also availed of in the context.

Page 37. असंभावनीयमिति. Saying that it is improbable, not merely thinking. उक्त्वेति शेषः, न तु मत्वेति. एष ते हृदयेष्टो वरः. वर means both a boon and a bridegroom. Both are intended in the passage by the servant-maid. It was a trick of the Cetī to make the heroine admit her love. The heroine takes it to mean a bridegroom and becomes joyful. But the servant-maid subsequently disillusions the heroine. She makes herself clear by saying that she had not

yet completed her statement, and she goes on to complete the statement which she intended to make.

Page 38. विमुक्तकुसुमचाप इव मकरध्वजः The hero is conceived of as Cupid but without his flower-arrows. The मकर is supposed to be the emblem on the flag-staff of Cupid.

Page 42. व्यावृत्त्यैव etc. मुनेरपि पुरः I was seen by her with love even in the presence of the sage, a person who is averse to all worldly matters and much more so to matters of love, and consequently one in whose presence indications of love are to be least expected. भवता एते शराः क्षिप्यन्ते can be rendered in the Active voice as भवान् एतान् शरान् क्षिपति. Whenever a person is love-stricken, poets describe him as hit by the arrows of love. This word एव after व्यावृत्य shows that there is no aim in her looking back except that of seeing the Hero. The Heroine is much more simple than Śakuntalā who turns back under some pretext in order to see the Hero. Compare this verse with the following verse of Śākuntala. दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे तन्वी स्थिता कतिचिदेव पदानि गत्वा. तेनैव मय्याहते. When I have been hit by her look itself. The following description of a damsel's glance at her lover in similar circumstances given by Bhavabhūti in Mālatī Mādhava may be referred to with advantage in this connection.

यान्त्या मुहुर्वलितकन्धरमाननं तदावृत्तवृन्तशतपत्रनिभं वहन्त्या । दिग्धोऽमृतेन च विषेण च पक्ष्मलाक्ष्या गाढं निखात इव मे हृदये कटाक्षः ॥

Page 43. **धीरत्वम्** has been explained by Kālidāsa as follows :—विकारहेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीराः. **नीताः** etc. शशाङ्कस्य रुचिः यासु ताः **शशाङ्करुचयः**. This is an example of व्यधिकरणबहुव्रीहि. **सोढ** is the Past Passive Participial form of सह् to endure. मधु लिहन्तीति **मधुलिहः** bees. The sight of moonlight, lotus, humming bees, fragrant flowers and the like is believed to cause delight to lovers in union, but agony to lovers in separation. अत्रेः गोत्रापत्यं पुमान् **आत्रेयः**. स्त्रियां हृदयं यस्य तेन **स्त्रीहृदयेन**.

Page 44. **स्थाने खल्वेष प्रश्नः**. **स्थाने** is an Indeclinable meaning 'proper.'

Page 46. **चन्दनलतागृहं** etc. चन्दनलताभिः निर्मितं गृहं **चन्दनलतागृहं**. चन्द्रमणिमयी शिला चन्द्रमणिशिला, तया सह वर्तत इति **सचन्द्रमणिशिलं**. चन्द्र इव आननं यस्याः सा, तया **चन्द्राननया**. **दिष्ट्या** is an Indeclinable meaning 'fortunately.'

Page 48. करः किसलयमिव करकिसलयं तस्मिन् **करकिसलये**, an example of उपमितसमास. घनः श्वसितानाम् उद्गमः यस्याः सा **घनश्वसितोद्गमा**. **मयि चिरयति** Locative absolute. This suggests a previous appointment. The present participial suffix denotes causality. **मयि** implies even an unromantic creature like me. **नियमितमनोमन्युः**. The specific mention of मनस् suggests that the anger is patent in the eyes as well as other limbs. The verse gives the picture of a heroine in the विप्रलब्धावस्था or a heroine disappointed by her lover. क्वचित् संकेतमावेद्य दयितेनाथ वञ्चिता । स्मरार्ता विप्रलब्धेति कलाविद्भिः प्रकीर्त्यते ॥.

व्यक्तम् आकूतं यस्याः सा व्यक्ताकूता. मनाक् has the same meaning as ईषत्. रुदती is the feminine Present Participial form of रुद् to weep.

Page 50. निष्यन्दन्ते etc. Candrakānta stone melts at the sight of the Moon. At the sight of Malayavatī's face the Candrakānta which is in the sandal-bower seems to melt, being covered all over with drops of tears. This supposititious melting is poetically described as the result of the sight of Malayavatī's face which is conceived of as the Moon.

Page 52. अक्लिष्टबिम्बशोभाधरस्य. अक्लिष्टं बिम्बं, तस्य शोभेव शोभा यस्य सः, तादृशः अधरः यस्मिंस्तत् अक्लिष्टबिम्बशोभाधरं तस्य as applied to मुखस्य. As applied to Candra, the compound has to be dissolved as अक्लिष्टां बिम्बशोभां धरति. प्रथमदृष्टा रेखा refers to the digit of the Moon seen on the Śukla Prathamā, the first day after Amāvāsyā. The delightfulness of the Pratipaccandra has been noticed in the following śloka:—मणिः शाणोल्लीढः समरविजयी हेतिदलितो मदक्षीणो नागः शरदि सरिदाश्यानपुलिना । कलाशेषश्चन्द्रः सुरतमृदिता बालवनिता तनिम्ना शोभन्ते गलितविभवाश्चार्थिषु नृपाः ॥

प्रिया संनिहिता etc. A lover's vision of his beloved in her absence has been emphatically described in the following verse :—संगमविरहविकल्पे वरमिह विरहो न संगमस्तस्याः । संगे सैव तथैका त्रिभुवनमपि तन्मयं विरहे ॥

Page 54. अन्या अवस्था अवस्थान्तरं.Refer to Pāṇini's sūtra राजदन्तादिषु परम्. अहं तु स्नेहपराधीनतया etc., accord-

ing to the maxim अतिस्नेहः पापशङ्की. **असून्**. Note the word असु is always plural. Vide Amarakośa पुंसि भूम्न्यसवः प्राणाः. **ददतः** Genitive singular of the Present Participial form of दा to give, 3rd conjugation. न विद्यते तुला यस्याः सा **अतुला**.

Page 55. **स्थीयतां** is the 3rd person singular Imperative mood of स्था in the Bhāve Prayoga or the Impersonal form. **अपि कुशली**. **अपि** is a particle of interrogation. कुशलम् अस्यास्तीति **कुशली**. सिद्धानां राजा **सिद्धराजः**. राजन् at the end of a Tatpuruṣa compound loses its final न्. Vide Pāṇini's sūtra राजाहःसखिभ्यष्टच्.

Page 56. **तातसंदेशेनैवास्मि**. **अस्मि** is an Indeclinable having the meaning of अहम्. For a similar use of the word अस्मि, refer to the following śloka of Ratnāvalī :—

दासे कृतागसि भवत्युचितः प्रभूणां पादप्रहार इति सुन्दरि नास्मि दूये ।
उद्यत्कठोरपुलकाङ्कुरकण्टकाग्रैः यत्खिद्यते मृदु पदं ननु सा व्यथा मे ॥

किमाह. The conjugation of आह has been already shown. **तत्र भवान्** is a term of respect. **प्रतिगृह्यताम्**. त्वया is understood. In the Active voice, it will be तां त्वं प्रतिगृहाण.

Page 58. **प्रतिग्राहयामि** is the causal form of ग्रह् with प्रति, Present tense, 1st person singular.

Page 63. **रत्नाकरादृते**. ऋते is an Indeclinable meaning 'without,' and it governs the Ablative case. Vide Pāṇini's sūtra :—अन्यारादितरर्तेदिक्छब्दाञ्चूत्तरपदाजाहियुक्ते.

Page 66. **गान्धर्वो विवाहः**. This is one of the eight forms of marriage, brought about by

the mutual consent of the couple, and was in vogue among Kṣattriyas of old. Yājñavalkya says गान्धर्वः समयान्मिथः. The eight forms of marriage are set out in the following verse of Manu:—ब्राह्मो दैवस्तथैवार्षः प्राजापत्यस्तथासुरः। गान्धर्वो राक्षसश्चैव पैशाचश्चाष्टमोऽधमः ॥. Manu has defined Gāndharva as follows :—इच्छयान्योन्यसंयोगः कन्यायाश्च वरस्य च। गान्धर्वः स तु विज्ञेयो मैथुन्यः कामसंभवः ॥

Page 68. **वृष्ट्या** etc. Out of jubilation the Siddhas throw yellow powder and saffron everywhere in the Malaya. **पिष्टातक** is a powder made of turmeric, rice, Kuṅkuma etc.

End of the Second Act.

The Third Act.

Page 69. This Act begins with the scene of jubilation of a drunkard on the happy occasion of the wedding of Malayavatī aud Jīmūtavāhana. Viṭa has been defined as एकविद्य i. e. गीतादिविद्यानां नायकोपयोगिनीनामेकस्या विद्याया वेदिता. In this play however, Viṭa is used in its ordinary meaning viz., a man of licentious character or a sensualist.

Page 70. **नित्यं** etc. Baladeva or Balarāma is well-known for drinking wine. This idea is clearly brought out in the following verse of Meghasandeśa हित्वा **हालामभिमतरसां** रेवतीलोचनाङ्कां बन्धुप्रीत्या समरविमुखो लाङ्गली याः सिषेवे। कृत्वा तासामभिगममपां सौम्य सारस्वतीनामन्तः शुद्धस्त्वमसि भविता वर्णमात्रेण कृष्णः ॥. **वक्षःस्थले** etc. The whole of this

verse is an adjectival clause qualifying मम.

Page 74. अन्यस्य दुष्टमधुकरस्य. Here मधुकर means both a Viṭa and one who drinks wine.

Page 80. पूरणं नाट्येन करोति. The filling up of the jar is only by gesture. The present-day practice of actually pouring out some liquid in the jar or the like is entirely misconceived.

Page 84. दृष्टा दृष्टिं etc. This verse describes the Navoḍhā state of Malayavatī. Compare this with the following verse of Kumārasaṁbhava:— व्याहृता प्रतिवचो न संदधे गन्तुमैच्छदवलम्बितांशुका । सेवते स्म शयनं पराङ्मुखी सा तथाऽपि रतये पिनाकिनः ॥ वासभवन means a bed-room. Vide Amarakośa :—गर्भागारं वासगृहं.

Page 85. हुंकारं etc. Penance is generally performed by people by observing silence, by exposing their bodies to the heat of fire on all sides and to the heat of the Sun and by deep meditaion throughout the day. Here the hero is described to have observed all these elements of penance. As the result of all this severe penance, he has realised the fruit viz., the joy of looking at the face of his newly wedded spouse. चन्द्रातप. The Moon is supposed to be very hot and unbearable to separated lovers. Hence the propriety of the use of the word आतप.

Page 86. ताम्यन्ति derived from तम् to desire, 4th conjugation, Parasmaipada. The roots शम्, तम्, दम्,

श्रम्, भ्रम्, क्षम्, क्लम् and मद् have their अकार lengthened before the fourth conjugational sign य. Vide Pāṇini's sūtra:—शमामष्टानां दीर्घः श्यनि. वोढुं is the Infinitive of purpose of वह् to bear.

Page 87. आपाते जनितः उत्पीडः आपातोत्पीडः, तेन हेलया हृतं कुसुमानां रजः, तेन पिञ्जरः आपातोत्पीडहेलाहृतकुसुमरजःपिञ्जरः. जलस्य ओघः जलौघः.

Page 88. अमी etc. लताभिः कृतं मण्डपं लतामण्डपं. तस्य भुवः लतामण्डपभुवः, मुखरिताः लतामण्डपभुवः मुखरितलतामण्डपभुवः. प्रकटः पटवासस्य व्यतिकरः येषां ते प्रकटपटवासव्यतिकराः. पटवासः हरिद्रातण्डुलादिचूर्णकृतः वसनकेशपाशादिषु उद्धूलनविधिः. मधु पिबन्तीति मधुपाः. Compare this with the following:—मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः. स्वस्ति भवत्यै. The noun governed by the Indeclinable स्वस्ति always takes the Dative case. Vide Pāṇini's sūtra—नमःस्वस्ति-स्वाहास्वधालंवषड्योगाच्च.

Page 89. दिग्धाङ्गाः दिग्धानि अङ्गानि येषां ते. दधतः Decline दधत् दधतौ दधतः. दयिताभिः पीतं दयितापीतं, तस्माद्-वशिष्टानि दयितापीतावशिष्टानि.

Page 90. परिखेदितम् Past Passive Participle of खिद् with परि in the causal form.

Page 91. भ्रुवौ लते इव भ्रूलते, ताभ्यामुल्लसतीति भ्रूलतोल्लासि. अधरः पल्लव इव अधरपल्लवः, पाटलः अधरपल्लवः यस्य तत् पाटलाधर-पल्लवं. नन्दनं is the name of Indra's garden. वर्णयामि. This may be derived either from the root वर्ण् to describe, 10th conjugation, or from the verb derived from the noun वर्ण colour. So अहं ते वर्णयामि admits of

two meanings viz., I shall describe you, and I shall colour you. That is why the maid-servant later on blackens the face of Vidūṣaka with colour. This is an instance of verbal humour.

Page 93. **स्मितपुष्पोद्गमः** स्मितमेव पुष्पोद्गमः The smile that is described as a flower is the cause, and it is found on Malayavatī's lower lip. The fruit, on the other hand, is found in a different place viz., tho hero's eyes. This is an instance of the figure of speech known as असङ्गति or inconsistency. विरुद्धं भिन्नदेशत्वं कार्यहेत्वोरसङ्गतिः. मुग्धे अक्षिणी यस्याः सा मुग्धाक्षी, तत्र संबुद्धः मुग्धाक्षि.

Page 94. **किं ते कृतं.** ते is used in the sense of त्वया. **ननु वर्णितोऽसि. वर्णित** is used in both the senses referred to above.

Page 95. **मधु मधुकरः किं त्वेतस्मिन् पिबन् न विभाव्यते.** This suggests the eagerness of the hero to kiss the heroine's lip.

Page 96. Mitrāvasu enters to inform the hero that his kingdom has been overrun by Mataṅga.

Page 98. **एते याताः** etc. This shows the certainty of their immediate march, provided Jīmūtavāhana gives orders. स्थगिता रवेः रुक् यैस्ते **स्थगितरविरुचः**. उद्वृत्तस्य शत्रोः क्षयेण जनितं भयं, तेन विनमत् राजकं यस्मिन् तत् **उद्वृत्तशत्रुक्षयभयविनमद्राजकं. एकाकिनाऽपि.** A lion, brilliant by its mane, would pounce upon an elephant, and kill him in a moment. Similarly

Mitrāvasu would do with reference to the enemy Mataṅga. In the place of the mane, there is his sword. रभसेन अवकृष्टः निस्त्रिंशः रभसावकृष्टनिस्त्रिंशः, तस्य दीधितय एव सटाभरः, तेन भासुरेण **रभसावकृष्टनिस्त्रिंशदीधितिसटाभरभासुरेण.** मतङ्गजानाम् इन्द्रः तम् **मतङ्गजेन्द्रं. आजौ.** Locative singular of आजि, a battle. हतश्चासौ मतङ्गश्च मतङ्गहतकः. तं **मतङ्गहतकं. विद्धि**—2nd person singular, Imperative mood, of विद् to know, 2nd conjugation. Note the peculiarity in the conjugation of this root in the Imperative mood, where there are double forms throughout as follows:—वेदानि वेदाव वेदाम, विद्धि-वित्तात् वित्तम् वित्त, वेत्तु-वित्तात् वित्ताम् विदन्तु, and विदांकरवाणि विदांकरवाव विदांकरवाम, विदांकुरु-विदांकुरुतात् विदांकुरुतम् विदांकुरुत, विदांकरोतु-विदांकुरुतात् विदांकुरुताम् विदांकुर्वन्तु. Vide Pāṇini's sūtra:—विदांकुर्वन्त्वित्यन्यतरस्यां. **कर्णौ पिधाय.** पिधाय is the Indeclinable Past Participle of धा with अपि to close. The initial अ of the Upasarga अपि drops optionally by the rule—वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः. Examples: अवलम्बते or वलम्बते, अवगाहते or वगाहते, अपिधानं or पिधानं and so on.

Page 99. **स्वशरीरमपि** etc. **दद्याम्** is the first person singular, Potential mood of दा to give, 3rd conjugation. Conjugate:—दद्याम् दद्याव दद्याम, दद्याः दद्यातम् दद्यात, दद्यात् दद्याताम् दद्युः. क्रूरस्य भावः क्रौर्यं, प्राणिनो वधः प्राणिवधः, प्राणिवध एव क्रौर्यं **प्राणिवधक्रौर्यं. क्लेशान्.** Five Kleśas are recognized viz., अविद्या, स्मित, राग, द्वेष and अभिनिवेश—Ignorance, egotism, likes, dislikes and attachment.

Page 100. **मिद्रामुद्रा** etc. The removal of the

close grip of the lotus-bud and the delighting of the world and the like are the functions discharged by the Sun. He does it merely for the sake of others, and now he sets in the West. His life has therefore been throughout a life of toils and service to others. It is therefore that his glory, though waning, is pleasant to look at. The suggestion that the hero wants to make to Mitrāvasu is that he would rather lead a life of self-sacrifice at the risk of his own life than injure others. This idea is fully brought out in the next two Aṅkas. निद्रायां मुद्रावबन्धः, तस्य व्यतिकरः, तम् **निद्रामुद्रावबन्धव्यतिकरं** पद्मानां कोशः पद्मकोशः, तस्मात् **पद्मकोशात्. अपास्यन्** Present Participle of अस् with अप to remove. आशानां पूरः आशापूरः, स एव एकं कर्म, तस्मिन् प्रवणाः निजकराः, तैः प्रीणितम् अशेषं विश्वं येन सः **आशापूरैककर्मप्रवणनिजकरप्रीणिताशेषविश्वः.** आशा means both दिक् (direction) and desire. कर means both rays and hands. Both the meanings are intended in the context. प्रसक्ताः स्तुतयः, ताभिः मुखराणि मुखानि येषां तैः **प्रसक्तस्तुतिमुखरमुखैः. अस्तमपि** The word अपि shows the unquestionable splendour of the Sun at other stages. एषः + गच्छन्. Note the dropping of Visarga in the Sandhi. **गच्छन्** Present Participle of गम् (गच्छ्) to go. श्लाघितुं योग्यः श्लाघ्यः. विवः (नेजः) अस्यास्तीति **विवस्वान्.** परस्य हितं, तस्य करणाय **परहितकरणाय. एव** not for anything else—enjoyment or the like.

End of the Third Act.

The Fourth Act.

Page 101. The Fourth Act begins with a Śuddha Viṣkambha. A Viṣkambha has been defined thus:—वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः । संक्षेपार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः ॥. A Kañcukin has been defined thus:—ज्ञानविज्ञानसंपन्नाः स्त्रीसंभोगविवर्जिताः । अमत्सरा ये पुरुषाः काञ्चुकीयास्तु ते स्मृताः ॥. A Kañcukin is an old man, and at the same time clever and experienced and devoid of jealousy.

अन्तःपुराणां etc. Here the Kañcukin describes himself as following the entire conduct of a king. **सर्वं नृपस्यानुकरोमि वृत्तं**. The common characteristics of the chamberlain and the king are enumerated in the first three pādas of the śloka. The so-called common characteristics are discovered as a result of Śleṣa or double meaning in the language employed. In fact the characteristics are not common in sense, but they are supposed to be so as they are denoted by the same set of words applicable to both. For example:—**अन्तःपुराणां विहितव्यवस्थः**, in the case of the chamberlain, means 'one who manages the affairs in the harem,' and in the case of the king it means 'one who regulates the affairs in his cities.' **पदे पदे स्खलितानि रक्षन्**. In the case of the chamberlain it means 'guarding himself against slipping at every footstep.' In the case of the king it means 'preventing offences at every stage.' **दण्डनीत्या** in the case of

the chamberlain means 'by the carrying of the staff,' and in the case of the king, 'by the science of politics.' Of course **जरातुरः** applies only to the chamberlain. विहिता व्यवस्था यन सः **विहितव्यवस्थः. रक्षन्** Present Participle of रक्ष् to protect. जरया आतुरः जरातुरः. दशानां रात्रीणां समाहारः **दशरात्रं.** The word रात्रि at the end of a Samāhāra Dvigu takes the अच्प्रत्यय. In other words, when a word denoting a number precedes the word रात्रि in a Samāhāra compound, रात्रि becomes रात्र. The Masculine gender of the word रात्र at the end of a Dvandva or a Tatpuruṣa which is enjoined by the sūtra:—रात्राह्नाहाः पुंसि is overridden by the Liṅgānuśāsana sūtra संख्यापूर्वं रात्रं क्लीबं by which the Neuter gender is declared in such cases.

Page 102. युवा चासौ राजा च युवराजः, तेन **युवराजेन.** राजन् at the end of a Tatpuruṣa compound loses its final न्. Vide Pāṇini's sūtra राजाहःसखिभ्यष्टच्. **मित्रावसुना सह.** सह and its synonyms govern the Instrumental case. Vide Pāṇini's sūtra सहयुक्तेऽप्रधाने. **प्रतीहारः.** The lengthening of the final इ in the Preposition प्रति is not warranted by grammar, because the sūtra which declares the lengthening of the final vowel of Upasargas when followed by a Noun ending in the तद्धित suffix घञ्, applies only to those cases where the word eventually formed does not denote a human being or beings. The sūtra under consideration is **उपसर्गस्य घञ्यमनुष्ये बहुलं.** Bhaṭṭoji

Dīkṣita's Vṛtti on this sūtra is as follows :—उपसर्गस्य बहुलं दीर्घः स्यात् घञन्ते परे, न तु मनुष्ये । परीपाकः परिपाकः । अमनुष्ये किं, निषादः । Vide also the commentary Bālamanoramā therein—दौवारिके प्रतीहारशब्दे दीर्घस्तु अप्रामाणिकः । यद्वा प्रतीहारः द्वारं, तत्स्थत्वात् मनुष्ये गौणः ।. सुनन्द is the name of the Doorkeeper. भवता क गम्यते is an illustration of Bhave prayoga. In the Active voice it will be भवान् क गच्छति. प्रतिपदुत्सवे. प्रतिपत् means the प्रथमा तिथि. प्रतिपदुत्सव has been explained to mean Sthālipāka by the commentator Śivarāma. Other editions contain the word दीपप्रतिपदुत्सव meaning the Deepāvali festival. महांश्चासौ राजा च महाराजः, महाराजश्चासौ विश्वावसुश्च तेन महाराजविश्वावसुना. महत् at the beginning of a Karmadhāraya compound becomes महा. Vide Pāṇini's sūtra—आन्महतः समानाधिकरणजातीययोः.

Page 103. शय्या etc. This śloka has been cited by the author of व्यक्तिविवेक in order to illustrate defective poetry by reason of the order of उद्देश्य and विधेय being reversed. When a sentence refers both to a thing and its predicate, the subject or उद्देश्य must precede the predicate or विधेय. This rule has been laid down by व्यक्तिविवेक in the following terms :—अनुवाद्यमनुक्त्वैव न विधेयमुदीरयेत् । न ह्यलब्धास्पदं किञ्चित् कुत्रचित् प्रतितिष्ठति ॥. Pursuant to this rule he has also cited the following śloka for illustrating good poetry :—त्वक् तारवी निवसनं मृगचर्म शय्या गेहं गुहा विपुलपत्रपुटा घटाश्च । मूलं दलं च कुसुमं च फलं च भोज्यं पुत्रस्य जातमटवीगृहमेधिनस्ते ॥. As contravening this rule, the above śloka शय्या etc. has been

cited to illustrate अविमृष्टविधेयांश. But it should be remarked that too rigid an observance of the rule laid down in व्यक्तिविवेक will throw out many accepted specimens out of the purview of good poetry. In fact the commentator Śivarāma has cited the following śloka of Āścaryacūḍamaṇi to illustrate a poetic piece which contravenes the above rule but is nevertheless recognised to be a specimen of excellent poetry by Sahṛdayas. उद्यानं वनभूमयः कुसुमितैरुद्गन्धयः पादपैः शैला निर्झरहासिनो जलधरश्यामा गिरिः कृत्रिमः । नद्यः सारसमूर्च्छितोर्मिवलया घर्माभिषेकास्पदं शीताः शीकरसंगमात्सुरभयो मित्त्वं सरोजानिलाः ॥ The śloka शय्या etc. indicates the exhuberant enthusiasm of the hero for doing service to others. This serves as a precursor to the hero's determination to sacrifice his life for protecting Śaṅkhacūḍa from Garuḍa, which is the main theme of the Act.

Page 104. **उद्गर्जत्** etc. This verse describes the march of a huge tide towards the shore. उद्गर्जन्तः जलकुञ्जरेन्द्राः, तेषां रभसेन आस्फालः, तस्य अनुबद्धं, तेन उद्धतः **उद्गर्जज्जल-कुञ्जरेन्द्ररभसास्फालानुबद्धोद्धतः**. पर्वतस्य कन्दराः, तेषाम् उदरे (विद्यमानाः) भुवः **पर्वतकन्दरोदरभुवः**, प्रतिध्वानः आसु अस्तीति **प्रतिध्वानिन्यः**. श्रुतेः पन्थाः श्रुतिपथः, तम् उन्मथितुं शीलम् अस्येति **श्रुतिपथोन्माथी**. Note पथिन् at the end of a compound becomes पथ. Vide Pāṇini's sūtra ऋक्पूरब्धूःपथामानक्षे. प्रायः प्रेङ्खन्ति असंख्यानि शङ्खानां वलयानि यत्र सा **प्रायःप्रेङ्खदसंख्यशङ्खवलया**. वेला here means a tide. Its other meanings are the sea-shore and the time. **कबलिताः लवङ्गपल्लवाः यैः तेषां**,

करिमकराणाम उद्गारेण सुरभिणा **कवलितलवङ्गपल्लवकरिमकरोद्गारसुरभिणा.** The Lavaṅga sprouts here referred to are perhaps the product of the Indian Archipelago which is on the other side of the Ocean. The reputation of the East Indies for spices etc. is as old as Kālidāsa as may be evident from the śloka:—अनेन सार्धं विहराम्बुराशेस्तीरेषु तालीवनमर्मरेषु । द्वीपान्तरानीतलवङ्गपुष्पैरपाकृतस्वेदलवा मरुद्भिः ॥ or The lavaṅga pallavas may be a variety of sea-plants. रत्नानां द्युतिः, तया रञ्जिता **रत्नद्युतिरञ्जिता.** The tide carries with it pearls, rubies aud a number of other gems.

Page 105. **संघातेन मृत्युः येषां ते सङ्घातमृत्यवः. आहारयन्ति स्म.** When स्म follows a verb to which the terminations of the present tense are added, the verb will have the significance of the past tense. विनतायाः अपत्यं पुमान् **वैनतेयः**. Vide Pāṇini's sūtra स्त्रीभ्यो ढक्.

Page 106. नागानां राजा नागराजः तेन **नागराजेन.** गरुतः सन्ति अस्येति **गरुत्मान्. पञ्चत्वं** is equivalent to मरणम. A body is constituted of five Bhūtas viz., Pṛthivī, Ap, Tejas, Vāyu and Ākāśa, meaning Earth, Water, Fire, Air, and Ether. After death the body returns to the state of the five separate elements. Vide Kṣīraswāmin's explanation of पञ्चता—देहस्तावत्महाभूतारब्धः, मरणं त्वेतस्य पञ्चभावः, प्रत्येकं स्वांशसंक्रमात्.

Page 107. दिवसे दिवसे **अनुदिवसं**. पक्षिणां राजा पक्षिराजः तेन **पक्षिराजेन**. दिने दिने **प्रतिदिनं.**

Page 108. **सर्वाशुचिनिधानस्य** etc. This is cited by Appaya Dīkṣita in his Kuvalayānanda to illus-

trate the figure of speech known as परिकर which is defined as follows:—अलंकारः परिकरः साभिप्राये विशेषणे with the following note—अत्र शरीरविशेषणानि तस्य हेयत्वेन असंरक्षणीयत्वाभिप्रायगर्भाणि. कृतं हन्तीति कृतघ्नम्, तस्य **कृतघ्नस्य**. शीर्यत इति शरीरं that which decays. कुत्सितं शरीरं शरीरकं तस्य **शरीरकस्य**. Note the several meanings of the suffix क—स्वार्थे, अज्ञाते, कुत्सिते, संज्ञायाम्, अनुकम्पायाम् etc. Examples:—बालकः, अश्वकः, शरीरकम्, शूद्रकः, पुत्रकः. न विद्यते अवसानं यस्याः. सा **अनवसाना**. फणं बिभर्तीति फणभृत् तस्य **फणभृतः आरूढः** Past Participial form of रुह with **आ**. **विजयेतां** 3rd person dual Imperative mood of जि with वि. Note the Parasmaipada root जि takes the Ātmanepada termination when preceded by the preposition वि or परा. Vide Pāṇini's sūtra:—विपराभ्यां जेः.

Page 110. **अम्ब** is the Vocative singular of अम्बा. Vide Pāṇini's sūtra अम्बार्थनद्योर्ह्रस्वः. Likewise the Vocative singulars of अक्का and अल्ला are अक्क and अल्ल.

Page 111. **क्रोडीकरोति**. This verse conveys the idea जातस्य हि ध्रुवो मृत्युः. **धात्री** means a nurse. She first takes hold of the baby at the time of birth. For, the mother will be unconscious owing to the pangs of delivery.

Page 114. **तपस्वी** means a pitiable man.

Page 115. निष्क्रान्ता घृणा यस्मात् सः निर्घृणः, तस्य भावः **नैर्घृण्यं**.

Page 116. कण्ठं गताः प्राणाः यस्य तं **कण्ठगतप्राणं**.

Page 118. महान्तश्च ते अहयश्च महाहयः, तेषां मस्तिष्कानि,

तेषां विभेदः, तस्मिन् मुक्ताः रक्तच्छटाः, ताभिः चर्चिता चण्डा चञ्चुः यस्य सः **महाहिमास्तिष्कविभेदमुक्तरक्तच्छटाचर्चितचण्डचञ्चुः.** स्वभावश्च आकृतिश्च स्वभावाकृती, सोमस्येव सौम्ये स्वभावाकृती यस्य सः **सोमसौम्यस्वभावाकृतिः. हा पुत्रक.** अनुकम्पायां कप्रत्ययः.

Page 119. मा भैषीः Though अभैषीः belongs to the Aorist tense, it is here used in the sense of the Imperative mood. According to the sūtra माङि लुङ् a root may take the Aorist terminations to denote any lakarā—tense or mood, when juxtaposed with the particle मा. Note that the above has to be split up and as मा+भैषीः and not मा+अभैषीः. The juxtaposition of the particle मा will prevent a root governed by it from taking the अडागम or the initial augment अ. Vide Pāṇini's sūtra न माङ्योगे. Note the sandhi of पुनः+अभिहितेन is पुनरभिहितेन.

Page 120. **प्रतिहतं खल्वेतत्.** The participle क्त is used here in the desiderative significance. आशंसायां क्तः In effect प्रतिहतं will mean प्रतिहतं भवतु. शङ्खचूडात् निर्गतो विशेषो यस्य सः **शङ्खचूडानिर्विशेषः.** विश्वस्य मित्रं विश्वामित्रः. Vide Pāṇini's sūtra मित्रे चर्षौ. The final अ of the word विश्व becomes long when followed by the word मित्र if the compound denotes a sage. In days of old the sage Viśvāmitra, having remained in meditation for a long time, felt acute starvation when he shook off his samādhi, and finding no food at hand begged dog's flesh from a Caṇḍāla, and though dissuaded by him,

he ate the same for the purpose of preserving his life after arguing with him that life should be protected at any cost. This story is fully set out in Mahābhārata, Śānti Parva, Adhyāya 141. This is the allusion in the first foot of the verse. A certain miserly Brahmin, Gāutama by name, was seen by a bird Nāḍījaṅgha by name, while he was roaming in quest of money. Coming to know of his desire, Nāḍījaṅgha sent him to a charitable Rākṣasa. The Brahmin accordingly got money from the Rākṣasa, and on his way back took rest under the tree where Nāḍījaṅgha resided. Unwilling to spend any of his money and desirous of satisfying his hunger, he killed Nāḍījaṅgha and cooked and ate him. This story also finds a place in the Mahābhārata Śānti-parva, Adhyāyas 167-172. The Gāutama referred to is an ordinary Brahmin and not the sage Gāutama. This is the story alluded to in the 2nd foot of the verse.

Page 121. **जायन्ते** 3rd person plural Present trense of जन् to be born, 4th conjugation, Ātmanepada. **म्रियन्ते** 3rd person plural present tense of मृ to die, 6th conjugation, Ātmanepada. **मुच्यतां** 3rd person singular Imperative Mood, Passive voice of मुच् to release, 6th conjugation. बद्धा कक्षा यैस्तेषां **बद्धकक्षाणां.** अहमिव दृश्यन्ते **मादृशाः**, त्वमिव दृश्यन्ते त्वादृशः, तेषां **त्वादृशां.** Decline त्वादृक् त्वादृशौ त्वादृशः, त्वादृशः त्वादृशोः त्वादृशां. According to strict

grammar the derivations of मादृश and त्वादृक् are अहमिवायं पश्यति and त्वमिवायं पश्यति, taking the word पश्यति in the कर्मकर्तरिप्रयोग so as to mean ज्ञानविषयो भवति. These derivations would be in conformity with the sūtra कर्तरि कृत्. मुच्यतामयमध्यवसायः. In the Active voice this can be rendered as इमम् अध्यवसायं मुञ्च. दीयतां वध्यचिह्नं can be similarly rendered as वध्यचिह्नं देहि. शङ्खवत् धवलं शङ्खधवलं. शङ्खपाल is an ancestor of Śaṅkhacūḍa. अमलिनं मलिनं संपद्यमानं करिष्यति मलिनीकरिष्यति. अभूततद्भावे च्विः. अथ ते वयमनुकम्पनीयाः. अथ has the force of यदि, and ते of त्वया.

Page 122. त्वयि आयत्तः त्वदायत्तः. त्वयि जीवति या जीवति. The first जीवति is the Locative singular of the Present Participial form of जीव् to live. त्वयि जीवति is therefore a Locative absolute. The second जीवति is the predicate in the Present tense.

Page 123. जह्यात् 3rd person singular Potential mood of हा to abandon, 3rd conjugation, Parasmaipada. चञ्चच्चञ्चूद्धृतार्ध etc. The Rasa in the verse is बीभत्स, the Vṛtti Ārabhaṭī, the Rīti Gāuḍī, and the Guṇas Ojas and Kānti. The principal clause in this verse is शिवानां वक्त्रोद्वान्ताः शिखिशिखाश्रेणयः अस्मिन् पतन्त्यः छिमिति स्वनन्ति. अस्मिन् means 'in this place,' and is qualified by the adjectives बद्धसान्द्रान्धकारे and अजस्रस्रुतबहळवसावासविस्रे. The अन्धकार is due to गृध्रs which in its turn is qualified by two adjectives चञ्चत् etc. and आरब्ध etc. चञ्चन्त्या चञ्च्वा उद्धृतात् अर्थात् च्युतस्य पिशितलवस्य ग्रासे संवृद्धगर्धैः चञ्च......गर्धैः.

गर्धं means avarice. आरब्धा पक्षद्वितयस्य विधुतिः यैस्तैः **आरब्धपक्षद्वितयविधुतिभिः**. बद्धः सान्द्रः अन्धकारः यस्मिंस्तस्मिन् **बद्धसान्द्रान्धकारे**. वक्त्रेभ्यः उद्भ्रान्ताः **वक्त्रोद्भ्रान्ताः**. छिम् is an imitation of the noise produced by flames falling in a wet substance. शिखाः अस्य सन्तीति शिखी fire. शिखिनः शिखाः, तासां श्रेणयः. अजस्रं स्रुता बहळा वसा, तया (कृतः) वासः, तेन विस्रे **अजस्रस्रुतबहळवसावासविस्रे**. The mouths of jackals are supposed to emit fire. This idea is found underlying also in the following śloka of Raghuvaṁśa.

निशासु भास्वत्कलनूपुराणां यः संचरोऽभूदभिसारिकाणाम् ।
ज्वलन्मुखोल्काविचितामिषाभिः स वाह्यते राजपथः शिवाभिः ॥

Page 124. **प्रतिदिनं** etc. Here the cemetary is compared to Rudra's body. Here both the Upamāna and Upameya are qualified by the same set of adjectives which have two different meanings applicable to them respectively. The श्मशान is प्रतिदिनम् अहिना आहारेण अशून्यं supplying one snake for food every day. Rudra's body is प्रतिदिनम् अहिना हारेण अशून्यम्, i. e., he has always got a snake for necklace. Again the cemetary is **विनायकाहितप्रीति**. वीनां पक्षिणां नायकः, तस्मै आहिता प्रीतिः यस्मिंस्तत्. The place where pleasure is given to the lord of birds. Rudra's body is also विनायकेन आहिता प्रीतिः यस्य तत्. It delights Lord Vināyaka. Again श्मशान is **शशिधवलास्थिकपालं**. शशीव धवलम् अस्थिकपालं यत्र, and Rudra's body is also शशिना धवलानि अस्थिकपालानि यत्र. The idea is that Rudra wears a number of skulls as an ornament. The figure of speech in the

verse is उपमा aided by श्लेष. **आसन्न:** derived from सद् with आ to approach. **समुत्पत्स्यामहे** etc. प्रियः सुतः यस्याः, तत्र संबुद्धिः **प्रियसुते**. **मातः** in the first half of the verse is Vocative singular. This verse proceeds on the generally accepted basis that a soul transmigrates to different bodies in succession according to the virtue or vice acquired in previous births. **भूयाः** 2nd person singular, आशीर्लिङ् or Benedictive mood of भू. **दक्षिणगोकर्ण** is the name of a place, but in the context it is used to denote ईश्वर who is the presiding deity there. The southern Gokarṇa is identified with a temple of Śiva near Kārwar on the Malabar coast. **प्रदक्षिणीकृत्य** going round so as to have the object in the centre always on one's right. प्रगतो दक्षिणं प्रदक्षिणं, अप्रदक्षिणं प्रदक्षिणं संपद्यमानं कृत्वा प्रदक्षिणीकृत्य.

Page 126. अतर्कितं च तत् उपनतं च अतर्कितोपनतं तेन **अतर्कितोपनतेन**. **परिधत्तां** 3rd person singular Imperative mood of धा with परि to wear, 3rd conjugation in the Ātmanepada. Conjugate दधे दध्वहे दध्महे, धत्स्व दधाथां दद्ध्वम्, धत्ताम् दधाताम् दधताम्.

Page 127. संवर्तकस्य अभ्रैः **संवर्तकाभ्रैः**. **पिदधति** 3rd Person plural, Present tense of धा with अपि, 3rd conjugation Parasmaipada. The optional dropping of the initial अ in the Upasargas अपि and अव has been already referred to. दिक्षु दृष्टाः द्विपेन्द्राः दिग्द्विपेन्द्राः. An elephant is called द्विप because he drinks water by two means viz., the trunk and the mouth. द्वाभ्यां

पिबतीति द्विप:. शिशुः द्वादशादित्यानां दीप्तिः येन सः **शिशुद्वादशादित्यदीप्तिः**. उद्द्योत and दीप्ति are tautalagous. In the Hindu Pantheon, the Suns are supposed to be twelve in number.

Page 128. शिशोर्भावः शैशवं तस्मिन् **शैशवे**. **क्षिप्त्वा बिम्बं** etc. Garuda describes his own march to the cemetary in this verse. एषोऽहं मलयं क्षणेन प्राप्तः. This is the principal clause. मलयं is qualified by वेलामहीध्रं. वेलायां विद्यमानः महीध्रः तं वेलामहीध्रं. महीं धरतीति महीध्रः. क्षिप्त्वा बिम्बं हिमांशोः The Moon who was on the way has been thrown far off by the speed of Garuda. हिममया अंशवः यस्य तस्य **हिमांशोः**. भग्नेन कृतः वलयः यस्याः तां **भग्नकृतवलयाम्**. अग्रे जातः अग्रजः तेन **अग्रजेन**. Note that Aruna, the charioteer of the Sun is the elder brother of Garuda. प्रान्ते अवसज्जद्भिः जलधरपटलैः अत्यायतीभूताः पक्षाः यस्य **प्रान्तावसज्जज्जलधरपटलात्यायतीभूतपक्षः**. अहेः ग्रासः, तस्मिन् गृध्नुः **अहिग्रासगृध्नुः**.

Page 129. **संरक्षता** Instrumental singular of the Present participial form of रक्ष् with सम. Decline रक्षन् रक्षन्तौ रक्षन्तः, रक्षता रक्षद्भ्यां रक्षद्भिः अशनिः दण्ड इव अशनिदण्डः, स इव चण्डतरा तया **अशनिदण्डचण्डतरया.**

Page 130. आमोदेन आनन्दिताः अलयः यया सा **आमोदानन्दितालिः**. मुखरं करोति **मुखरयति.**

Page 131. **नागानां रक्षिता** etc. This snake which protects its companions by the sacrifice of its body. **गुरु** weightier than the previous snakes. **सर्पाशनाशङ्कां** By reason of the weight, Garuda thinks that the Hero will serve as sucha rich food for him as would

give him supreme satisfaction. This verse indicates that the person now on the slaughter-slab was going to protect the race of snakes, that he was going to play the part of a Guru to Garuḍa, and that he was going to put a stop to the longing of Garuḍa to eat snakes, all of which are the events that are going to transpire in the next Act.

End of the Fourth Act.

The Fifth Act.

Page 132. **स्वगृहोद्यानगतेऽपि** etc. This verse is practically a paraphrase of the maxim अतिस्नेहः पापशङ्की. दृष्टा बहवः अपायाः यस्मिन्, अत एव प्रतिभयः कान्तारः, तस्य मध्यम्, तस्मिन् तिष्ठतीति, तस्मिन् **दृष्टबह्वपायकान्तारमध्यस्थे.** **किमु** means पापविशङ्कायां किमु वक्तव्यम् i. e., an apprehension of evil is amply justified. **सुनन्द** is the name of the Doorkeeper. संनिहितेन गरुडेन प्रतिभयं **संनिहितगरुडप्रतिभयम्.** शङ्का अस्य संजाता इति **शङ्कितः.** Vide Pāṇini's sūtra तदस्य संजातं तारकादिभ्य इतच्.

Page 133. **क्षौमे** etc. In this verse Jīmūtaketu is compared to the Ocean. His pair of white silken cloths corresponds to the foamy water of the Ocean, his wife to the Ganges, and his daughter-in-law Malayavatī to the shore on which the Mount Malaya stands. भङ्गा अनयोः सन्तीति **भङ्गवती.** तरङ्गिता दशा ययोस्ते **तरङ्गितदशे.** फेनसहितम् अम्बु, तेन तुल्ये **फेनाम्बुतुल्ये.** जह्नोरपत्यं स्त्री जाह्नवी. The Ganges is called जाह्नवी, because she

emerged out of the ears of the sage Jahnu. समानं वयः यस्याः सा सवयाः तया **सवयसा**. This verse is an illustration of the figure of speech known as Nidarśanā.

Page 134. **भुक्तानि** etc. In this Jīmūtaketu states that he has had all the enjoyments of life in full and that he is now free to think of death. Note the verse ends with the word मृत्युः, and it is immediately followed by the word जीमूतवाहनस्य in the statement which the Door-keeper is about to make. Before the Doorkeeper proceeds to say further, Jīmūtaketu prays for the removal of all the ominous implication of the accidental sequence of words. **शान्तं**. The past participle is here used in the desiderative significance. Vide Pāṇini's sūtra.— आशंसायां भूतवच्च. Hence शान्तं means शान्तं भवतु. **प्रतिहतं**. Here again the Past Passive Participle is used in the desiderative significance. Hence प्रतिहतं means प्रतिहतं भवतु.

Page 136. **स्फुरसि**. etc. दक्षिणं न भवतीति अदक्षिणं, तच्च तत् ईक्षणं च, तत्र संबुद्धिः **अदक्षिणेक्षण**. The word अदक्षिण is preferred in order to show that the left eye has no tendency to oblige Jīmūtaketu. **पुत्रकः**. अनुकम्पायां कन्. सहस्रं दीधितयः यस्य सः **सहस्रदीधितिः**.

Page 137. **आलोक्यमान** etc. उत्पातस्य कालः उत्पातकालः, तस्मिन् तरलीकृता तारका, तस्या इव आभा यस्य तत् **उत्पातकालतरलीकृततारकाभम्**. **नभस्तः**. The termination तस् has the Ablative significance. लग्नं सरसं मांसं केशाश्च

यस्मिन् सः **लग्नसरसमांसकेशः. मा भूः.** In juxtaposition with the negative particle मा, a predicate may take the Aorist terminations in order to denote any of the ten lakāras, and a verb thus used in the Aorist or Imperfect tense does not take the usual initial augment अ or आ. Vide Pāṇini's sūtras :— माङि लुङ् and न माङ्योगे.

Page 140. **आद्रौ** etc. This verse describes the flow of blood which becomes less and less visible as it proceeds. उत्पीडेन पृथ्वीं **उत्पीडपृथ्वीं.** स्थूलाः बिन्दवः यस्याः तां **स्थूलबिन्दुं.** आपाते शीर्णाः (अत एव) प्रसृताः तनवः कणाः यस्याः ताम् **आपातशीर्णप्रसृततनुकणां.** कीटैः कीर्णां **कीटकीर्णां. स्थली** is a natural plot of ground, and स्थला is an aritificial site. दुःखेन लक्षयितुं शक्यां **दुर्लक्षां.** धातुनिचिता भित्तिः धातुभित्तिः, तस्यां **धातुभित्तौ.** घनानि तरुशिखराणि यस्मिन्स्तत् तस्मिन् **घनतरुशिखरे.** स्त्यानं रूपं यस्याः तां **स्त्यानरूपां.** द्रष्टुम् इच्छुः **दिदृक्षुः** Desiderative form of दृश् to see. **निपुणं** is used appropriately here to show that the flow of blood becomes more and more minute as it advances.

Page 141. **त्वरितत्वरितं.** The word त्वरित is reduplicated in order to show intensity. त्रयाणां भुवनानां समाहारः त्रिभुवनं, तस्य एकः (मुख्यः) चूडामणिः (चूडायां मणिः) तस्य संबुद्धिः **त्रिभुवनैकचूडामणे. उत्खाय** Indeclinable Past Participle of खन् with उद्. Vide Pāṇini's sūtra:— जनसनखनां सञ्झलोः.

Page 142. विगतः धवः यस्याः सा विधवा, न विधवा, तस्य संबुद्धिः **अविधवे.** Note the appropriateness of this

word in this context.

Page 143. **आवेद्य** etc. Note the juxtaposition of the words पुत्र and दुःखं which faintly foreshadows the impending death of Jīmūtavāhana. करुणया आविष्टं चेतः यस्य तेन **करुणाविष्टचेतसा. प्राणाः** The word प्राण is always used in the Masculine gender and plural number. Vide Amarakośa पुंसि भूम्न्यसवः प्राणाः.

Page 145. **चूडामणि** etc. **पातयन्ता** Instrumental singular of पातयत् Causative Present Participle of पत्. अन्यो लोकः लोकान्तरं, लोकान्तरं गतः तेन **लोकान्तरगतेन.**

Page 146. **भक्त्या** etc. विदूरात् विनतम् आननं यस्य सः विदूरविनताननः (अत एव) नम्रमौलिः (नम्रः मौलिः यस्य) तस्य **विदूरविनताननम्रमौलेः.** मम इमौ **मदीयौ. अन्यत्सुखं यस्मै न रोचते.** रुच् and its synonyms govern the Dative of the nouns denoting the objects that are liked. Vide Pāṇini's sutra: – रुच्यर्थानां प्रीयमाणः.

Page 147. पतिशुश्रूषैव व्रतं यस्याः सा **पतिव्रता.** आहिताः अग्नयः येन तस्य **आहिताग्नेः** In the Hindu ritual, Agnis are supposed to be three in number:—दक्षिणाग्नि, आहवनीय and गार्हपत्य.

Page 149. अग्निना सह वर्तन्त इति साग्नयः तेषां **साग्नीनाम्. कुर्वाण** etc. अयं पन्नगरिपुः दूरात् लक्ष्यते. The first three feet of the verse are adjectives to पन्नगरिपुः. **रुधिरार्द्रचञ्चुकषणैः** रुधिरेण आर्द्राणां चञ्च्वाः कषणैः. अद्रेस्तटीः द्रोणीरिव कुर्वाणः. प्लुष्टम् उपान्ते वनान्तरं येन सः **प्लुष्टोपान्तवनान्तरः.** स्वस्य नयनयोः ज्योतिः, तस्य शिखानां संचयैः **स्वनयनज्योतिःशिखासंचयैः.** मज्जतां वज्रकठोराणां नखराणां प्रान्तैः अवगाढा अवनिः येन **मज्जद्......निः.**

Page 150. आ is an Indeclinable denoting recollection of the past. **ग्लानिना** etc. अधिकं पीयमानं रुधिरं यस्य तस्य. **अधिकपीयमानरुधिरस्य. रुजः** Accusative plural of रुज् feminine. Decline :—रुक् रुजौ रुजः, रुजं रुजौ रुजः.

Page 151. **शिरामुखैः** etc. This verse is an oft quoted illustration for दयावीर. Daśarūpaka cites this verse to illustrate the Dhirodātta character and the Audārya of the Hero.

Page 153. **आस्तां** etc. **नाम** is an Indeclinable indicating contempt towards Garuḍa. द्वे+अपि Note the absence of Sandhi. A dual termination ending in ई, ऊ or ए does not coalesce with a following vowel. Vide Pāṇini's sūtra ईदूदेद् द्विवचनं प्रगृह्यम्. **द्वे जिह्वे**. The tongues of serpents are split into two at the extremities. **तिस्रः** Since there are three hoods there is very little reason for Garuḍa not to notice the same. तीव्रस्य विषाग्नेः धूमपटलेन व्याजिह्मा: रत्नत्विषो यासां **तीव्रविषाग्निधूमपटलव्याजिह्मरत्नत्विषः** Adjectival to फणाः. दुःसहेन शोकेन शूत्कृतं तदनुबद्धेन मरुता स्फीताः **दुःसहशोकशूत्कृतमरुत्स्फीताः**. This is also adjectival to फणाः. The idea is that the hoods being expanded and the hissing sounds being quite audible and distinct, they cannot escape the notice of anybody.

Page 154. **मेरौ** etc. **मेरु** is the name of the golden mountain round which the Sun and the Moon travel, bringing about days and nights, and is also considered to be the abode of Gods. **मन्दर**.

It was with this mountain that the milky ocean was churned by Gods and demons for the purpose of producing nectar. हिमम् अस्य अस्तीति **हिमवान्**. It is so-called, because it is a perennial heap of snow. **महेन्द्र** is a mountain situate on the sea-shore from which Hanumān is believed to have started for Laṅkā and crossed the Ocean. **कैलास** is a mountain in the North which is the abode of Śiva. **मलय** is a mountain in the South on the west coast, abounding in sandals wherefrom the southern breeze is supposed to blow. That is the reason why the southern breeze is generally described to be fragrant. **लोकालोक**, name of a mythical mountain that encircles the Earth and which is situated beyond the sea of fresh water which surrounds the last of the seven continents. Beyond Lokāloka there is complete darkness, and there is light only on this side of it It thus divides the visible world from the regions of darkness.

लोकालोके विचरितुं शीलं येषां ते लोकालोकविचारिणः, ते च ते चारणगणाश्च तैः **लोकालोकविचारिचारणगणैः** or लोकानां आलोकनार्थं विचारिभिः etc. **तेषु तेषु.** The repetition here denotes the multiplicity of places. **उद्गीयमानं** Present Passive Participle of गै with उद् to sing in praise. अयश एव पङ्कम् तस्मिन् **अयशःपङ्के**. **निमग्नः** Past Participle of मस्ज् with नि to immerse. **फणिपते**. पति at the end of a compound is to be declined like हरि. **आविग्न** derived from विज with आ. **स्व** etc **परिरक्षता** Instrumental

singular of the Present Participial form of रक्ष् with परि, adjectival to भवता.

Page 155. करुणया आर्द्रं चेतः यस्य तेन **करुणार्द्रचेतसा.** फणाः अस्य सन्तीति फणी तस्य **फणिनः. अग्निप्रवेशादृते.** The Indeclinable ऋते governs the Ablative of the Noun it governs.

Page 156. ईदृशी अवस्था यस्य तम् **ईदृगवस्थम्. जह्यात्** Potential 3rd person singluar of हा to abandon, 3rd conjugation, Parasmaipada.

आत्मीयः etc. आत्मनः अयम्. Jīmūtaketu says that a person actuated by compassion need not distinguish between one belonging to him and a stranger. In other words, merciful people are actuated by sympathy as much towards a stranger as towards their kinsmen. Hence if it is a question of allowing Śaṅkhacūḍa to die or Jīmūtaketu to die, perhaps Jīmūtavāhana would have no reason to behave in such a manner as to prevent the death of his father in preference to that of Śaṅkhacūḍa. But here the question is a different one, viz., whether to save the life of one person or of many. For if Jīmūtavāhana were to die, the death of his parents as well as his wife which would result in the total extinction of the Royal race of the Vidyādharas is inevitable. Hence it is quite unreasonable that in order to save one life the hero must put an end to so many other lives. If the principle of economy

were to be observed, the Hero ought to have desisted from an act which resulted in the deaths of so many. निर्गतः शेषः यस्मात् तत् निःशेषम् adjectival to कुलं or adverbial to हतं.

Page 157. विरम Imperative 2nd person singular of रम with वि. Note the change of रम from Ātmanepada to Parasmaipada when prefixed with वि, आ or परि. Vide Pāṇini's. sūtra: —व्याङ्परिभ्यो रमः. कृतं means अलं. पुत्रं हन्तीति पुत्रघाति. ज्वालाभङ्गैः etc. ज्वालानां भङ्गाः तैः ज्वालाभङ्गैः. The Principal clause is अस्मिन् बाडबाग्नौ पतामि. बडबा means a mare, and बाडबाग्नि or the submarine fire is supposed to possess a horse-like face. कल्पस्य अवसानं कल्पावसानं, तस्मिन् ज्वलनः, करोतीति करः, भयस्य करः भयकरः, कल्पावसानज्वलन इव भयकरः कल्पावसानज्वलनभयकरः. In order to avoid the मुमागम consequent upon the application of मेघर्तिभयेषु कृञः, करः has to be taken as a पचाद्यजन्त, and the Genitive in भयस्य has to be jusitified by the Śeṣatvavivakṣā of the कर्म or object. बडबायाः अयं बाडबः, स चासौ अग्निश्च, तस्मिन् बाडबाग्नौ. त्रयाणां लोकानां समाहारः त्रिलोकी, तस्याः ग्रसनं, तस्मिन् रसः, तेन चलतां कालस्य जिह्वाग्राणाम् ईषद् असमाप्तैः त्रिलोकीग्रसनरसचलत्कालजिह्वाग्रकल्पैः. सर्पिषः कणः तम् सर्पिष्कणम्. Vide Pāṇini's sūtra:—इणः षः. ईशे Locative singular, adjectival to बाडबाग्नौ. उत्पाते वातः, तस्य प्रसरः, तस्मात् पटुतरैः. उत्पातवातप्रसरपटुतरैः.

Page 158. प्रतीकारः. Note the lengthening of the final इ of प्रति. Vide Pāṇini's sūtra उपसर्गस्य घञ्यमनुष्ये बहुळम्. कस्तर्हि. प्रतीकारः understood.

Page 159. **ध्रियते** is the Present 3rd person singular of धृ to live, 6th conjugation, Ātmanepada in the Active voice. Roots of the 6th conjugation ending in ऋ change their ऋ into रिय् before the conjugational sign अ. Vide Pāṇini's sūtra रिङ् शयग्लिङ्क्षु.

Page 161. **पश्यतामेवास्माकम्** is an example of Genitive absolute denoting contempt. Vide Pāṇini's sūtra:—षष्ठी चानादरे. **मा वादीः**. The initial augment अ is dropped when the particle मा is juxtaposed with a verb.

Page 162. विलुप्तानि शेषाणि (कण्ठादन्यानि) अङ्गानि यस्य तस्य भावः विलुप्तशेषाङ्गता तया **विलुप्तशेषाङ्गतया**. **निराश्रयत्वात्** निर्गतः आश्रयः यस्मात तस्य भावः तस्मात्.

Page 164. **नित्यं** etc. The adverb नित्यं may be taken along with the verbs **प्रतिविरम**, **कुरु** and **समुपचिनु**. **परिमितप्राणिहिंसात्तम्**. No doubt Garuḍa has till now killed innumerable snakes. But the virtue which he is required to accumulate is so large that when compared with the same, the slaughter hitherto done will appear very little. दुर्गाधम् अपारं च वारि यस्य तस्य **दुर्गाधापारवारेः**.

Page 165. अज्ञानमेव निद्रा तया शयितः **अज्ञाननिद्राशयितः**. **क्वचिद्** etc. द्वीपस्य आकार इव आकारो यस्य सः **द्वीपाकारः**. पुलिनवत् विपुलैः **पुलिनविपुलैः**. **भोग** means a serpent's body. कृता आवर्तानां भ्रान्तिः येन सः **कृतावर्तभ्रान्तिः**. वलयं कृतं वलयितं शरीरं यस्य सः **वलयितशरीरः**. Till now snakes have been hiding themselves in corners in the Nether-World. In

future they may throw off their fears and sport freely in the open air.

Page 166. **स्रस्तान्** etc. The previous śloka dealt with male Nāgas, and the present one deals with female Nāgas. अस्मिन् चन्दनानां कानने उरगयुवतयः तव एतां कीर्तिवे रागाद्गायन्तु. This is the principal clause. Let the Nāga damsels zealously sing this praise of yours. The praise is qualified in two ways. In the first place the praise must be of you. For, they cannot think of a better hero for their songs. Secondly, the song must relate to the incident of Nāgānanda which is the most outstanding of all your achievements. For, your other achievements have already become the subject of their songs as described in the verse मेरौ मन्दरकन्दरासु etc. The word एव has to be taken along with both तव and एतां—तवैव, एतामेव. **अस्मिन्** In this very place where this heroic feat was performed. **रागात्** out of zeal, not out of mere sportiveness. **चन्दनानां कानने** Abounding as it does in sandal trees, this forest will be a fit resort for Nāgīs. स्रस्तान्—वहन्त्यः is adjectival to उरगयुवतयः. The Nāga maidens come to this grove with dishavelled hair. They are dishavelled, because the Nāga ladies had been indifferent to their hair up to now owing to the perpetual panic of Garuḍa. Ther hair had been left rolling on the floor of the Nether-world out of the same fear. **तिमिरचयनिभान्.** They resemble

clusters of darkness. The idea is that the hair retain their black colour in spite of the absence of combing and the like till now. The beauty of the hair is indicative of the beauty of their other limbs. By hastily coming up with hair held in their hands, they seem to be dragging the darkness which had been their perpetual companion till now. As soon as they hear the happy news, they coud not wait even for tying up their hair. This accounts for their coming up suddenly and holding the hair in their hands. प्रशस्ताः केशाः **केशहस्ताः**. पाश or हस्त added to केश denotes praiseworthiness. **कपोलैः**. उपलक्षिताः understood. How are their cheeks? **प्रथमरविकरस्पर्शताम्रैः** The contact with the Sun's rays is had for the first time, because they had been confined to the Nether-world up to now. Or, प्रथम may be taken along with कर in which case it will refer to the rays of the morning Sun. **सिन्दूरेणेव दिग्धैः**. The cheeks being the tendermost part of the body, they get reddened as soon as they come into contact with the light of the Sun. Hence the Utpreksā. **आयासात्** exertion due to the sudden coming. **आलसाङ्ग्यः**. (आ) समन्तात् अलसानि अङ्गानि यासां ताः आलसाङ्ग्यः. **अपि** indicates the antithesis between fatigue and the indifference to pain. **रागात्** governs the verb implied in **अवगणितरुजः**. अवगणिता रुक् याभिस्ताः. उरसा गच्छन्तीति उरगाः, उरगाणां युवतयः **उरगयुवतयः**. **शङ्खचूडो निःश्वस्य अधोमुखस्तिष्ठति**. He looks with face down-

cast, not knowing how to obey the orders of Jīmūtavāhana when he was in that plight. **मातरं पश्यन्.** The sight of his own mother leads the Hero to imagine what will be the condition of Śaṅkhacūḍa's mother also.

Page 167. तार्क्ष्यस्य चञ्च्वाः कोट्या विपाटितः तं **तार्क्ष्यचञ्चुकोटिविपाटितम्.** तत्र दुःखं, तेन दुःखिता त्वद्दुःखदुःखिता. दुःखं adverbial adjunct to आस्ते. **सा** The mother whose uneasiness of mind has been noticed by me.

Page 168. परित्यक्तुं कामः यस्य सः **परित्यक्तुकामः**. The Anusvāra of the Infinitive Participle **तुम्** drops when followed by **काम** or **मनस्** in a compound. Vide Vārtika—**तुं काममनसोरपि.**

गात्राणि etc. विगता चेतना येभ्यस्तानि **विचेतनानि.** स्फुटानि अक्षराणि पदानि च यासु ताः **स्फुटाक्षरपदाः.**

Page 171. **पक्षोत्क्षिप्त** etc. In case Indra refuses to part with nectar, Garuḍa says he would forcibly wrest it from him, and that for doing so he requires no instrument other than his own limbs. पक्षाभ्याम् उत्क्षिप्तः अम्बुनाथः येन **पक्षोत्क्षिप्ताम्बुनाथः**. जवेन जातः पवनः जवपवनः, तेन प्रेर्यमाणे समीरे **पटुजवपवनप्रेर्यमाणे** सति. नेत्रयोः अर्चिषः नेत्रार्चिषः, तासां प्लोषः, तेन मूर्च्छा, तया विधुराः (अत एव) विनिपतन्तः सानलाः (अनलेन सह वर्तन्त इति) द्वादश अर्काः यस्य **नेत्रा......द्वादशार्कः.** शक्रस्य अशनिः, धनदस्य गदा, प्रेतलोकेशस्य (प्रेतानां लोकः, तस्य ईशः, तस्य) दण्डः, शक्राशनिः धनदगदा प्रेतलोकेशदण्डश्च तान् **शक्राशनिधनदगदाप्रेतलोकेशदण्डान्.** The order of the component parts in this Dvandva compound is in keeping

with the rule अल्पाच्तरं पूर्वम्. अन्तः संमग्नौ पक्षौ यस्य सः **अन्तःसंमग्नपक्षः.**

Page 173. **उष्णीषः** etc. This verse has already been explained.

Page 174. **निर्जन** etc. Generally people save their lives at the expense of the others', but you save others' lives at the sacrifice of your own.

Page 175. अक्षतं शरीरं यस्य सः **अक्षतशरीरः**, अभिलषिताद-धिकं वरं यच्छतीति, तस्याः संबुद्धिः **अभिलषिताधिकवरदे**. प्रणिपतितानां जनानाम् आर्तिं हर्तुं शीलम् अस्या इति, तत्र संबुद्धिः **प्रणिपतितजनार्ति-हारिणि**. शरणे साध्वी शरण्या, तत्र संबुद्धिः **शरण्ये**. Vide Pāṇini तत्र साधुः.

Page 176. न विद्यते अभ्रं (कारणतया) यस्याः **अनभ्रा. संप्राप्ता-खण्डदेहाः** etc. In this verse, snakes running towards the Ocean are compared to streams of water running from the Malaya to the sea in zig-zag courses. संप्राप्तः अखण्डो देहो येषां ते **संप्राप्ताखण्डदेहाः**. The parts सं, प्र and अखण्ड imply that the snakes have got back not only their bodies, but their bodies with their original colour, size, brilliance etc. स्फुटः फणमणयो येषु तानि, तैः **स्फुटफणमणिभिः** adjectival to उत्तमाङ्गैः. उपलक्षिताः under-stood. जिह्वायाः कोटी, तयोः द्वयेन **जिह्वाकोटिद्वयेन**. अमृतस्य रसः, तस्य आस्वादः, तस्मिन् लोभः, तस्मात् **अमृतरसास्वादलोभात्**. आबद्धः वेगः यैस्ते **आबद्धवेगाः**. मलय इति गिरिः मलयगिरिः, तस्य सरितः, तासां वारिणः पूराः **मलयगिरिसरिद्वारिपूराः**. प्रस्थानस्य मार्गैः **प्रस्थानमार्गैः** विषं धरन्तीति विषधराः, तेषां पतयः **विषधरपतयः**. तोयस्य राशिः तं **तोय-राशिम्**. जीवितमेव जीवितमात्रम्, तस्य दानकम्, तस्य **जीवितमात्रप्र-**

नकस्य. Note the कप्रत्यय which denotes the smallness of the mere granting of life.

Page 177. हंसांसाहत etc. एषा अहं प्रीत्या क्षणात् मम तोयैः अभिषिच्य त्वां विद्याधरचक्रवर्तिनं करोमि. This is the prose-order. एषा denotes readiness to effect the coronation. अहं (स्वयं) myself, not at the request of yourself or anybody else, but by my own will. प्रीत्या through my pleasure, not out of any other reason. This being a voluntary gift, you are obliged to accept it. क्षणात् in a moment or at once, implying that I shall be restless ulness and until it is done. The ceremonial bath in coronations is generally done with the waters taken from sacred rivers and the four oceans. But here Gāurī produces waters through her own mind. All the instrumental plurals in the verse are adjectives to तोयैः to be taken along with अभिषिच्य. There is an apparent contradiction between मानसादुत्पन्नैः and हंसा......पङ्कोज्झितैः. The water of the lake Mānasa will be muddy by reason of the pollen of golden lotuses, but that which is produced by the mind of Gāurī is free from such contamination. हंसानाम् अंसैः आहतानि हेममयानि पङ्कजानि, तेषां रजसः संपर्केण जातः पङ्कः, तेन उज्झितैः हंसा......ज्झितैः. स्वेच्छया निर्मिताः रत्नकुम्भाः, तेषु निहितैः स्वेच्छा......निहितैः. The word मम has to be taken along with तोयैः, and not with मानसात्. Otherwise the apparent contradiction expressed by अपि will not arise. अपि च. Not only do I crown you, but also do I provide you with the

necessary royal paraphernalia. **अग्रेसरीभवतु** etc. **अमूनि रत्नानि**. These gems. दीयन्ते understood. जातौ जातौ यदुत्कृष्टं तद्रत्नमिति कथ्यते. Therefore it follows that the discus, the elephant, the horse and the lady that are now given are the best of their kind. Of the four things that are given, let the discus be the foremost, because it is with this he is to subdue his enemies.

Page 178. मया प्रचोदिताः **मत्प्रचोदिताः** induced by me. चटुलानां चूडामणीनां मरीचिभिः रचिताः इन्द्रचापपङ्क्तयो यैः ते **चटुलचूडामणिमरीचिरचितेन्द्रचापपङ्क्तयः**. पूर्वं कायस्य पूर्वकायः. **विद्याधरपतयः** kings of Vidyādharas, not mere Vidyādharas by birth. **किं ते भूयः प्रियमुपहरामि**. In Sanskrit dramas there is a practice to put this question in the mouth of an important character towards the end of the play.

Page 179. *Bharatavākya* is a benedictory statement with which a play closes, and it is so-called in honour of Bharata, the founder of Sanskrit dramaturgy. A play closes with a Bharatavākya as it begins with a Nāndī. Bharata also means a Naṭa, and the Bharatavākya is the statement of an actor as an actor, not as playing the role of a character in a play.

वृष्टिं etc. अम्बु ददतीति **अम्बुदाः**. **काले** in proper season. हृष्टानां शिखण्डिनां ताण्डवभृतः (सन्तः) वृष्टिं **किरन्तु** 3rd person plural Imperative mood of कृ to scatter. 6th

conjugation, Parsmaipada. प्रतिरूढानि संततानि हरिन्ति सस्यान्येव उत्तरीयं यस्याः सा **प्रतिरूढसंततहरित्सस्योत्तरीया.** घनं बद्धः बान्धवानां सुहृदां च गोष्ठीप्रमोदो याभिस्ताः **घनबद्धबान्धवसुहृद्गोष्ठीप्रमोदाः.** The Imperative terminations of the verbs in both the concluding verses are used to denote benediction. Vide Pāṇini's sūtra:—आशिषि लिङ्लोटौ.

END

PROSODY

A ŚLOKA consists of four pādas or feet. For the purpose of scanning metres, eight Gaṇas are recognized in Sanskrit, each Gaṇa consisting of three syllables. Their names and definitions are set forth in the following verse.

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजसा गौरवं यान्ति मनौ तु गुरुलाघवे ॥

The यगण, रगण and तगण are short in the first, second and third syllables respectively, the other two syllables in each being long. The भगण, जगण and सगण are long in their first, second and third syllables respectively, the other two syllables in each being short. In the मगण and नगण all the three syllables are long and short respectively. गुरु is the Sanskrit word for a long syllable, and लघु for a short syllable. The essence of a syllable is a vowel. All ह्रस्व or short vowels go to make up लघु or short syllables, and all दीर्घ or long vowels go to make up गुरु or long syllables. All short vowels followed by a conjunct consonant or Anusvāra or a Visarga or at the end of a pāda are deemed to be long.

A Padya or Śloka may be either a वृत्त or जाति. *Vṛtta* is entirely regulated by Gaṇas or the tri-

syllabic combinations mentioned above. *Jāti* is regulated by the number of syllabic instants in each quarter.

आर्या is the most prominent of Jātis, and it has been defined thus :—

यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि ।
अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥

In a verse belonging to the Āryā metre, the first and third quarters, each contain twelve Mātrās or syllabic instants, the second eighteen Mātrās and the fourth fifteen. All the Laghu vowels are supposed to contain one Mātrā, and all the Gurus two Mātrās. Example :—

द्विजपरिजनबन्धुहिते मद्भवनतटाकहंसि मृदुशीले ।
परपुरुषचन्द्रकमलिन्यार्ये कार्यादितस्तावत् ॥ Act I. verse 4.

The following ślokas in the text also belong to the Āryā metre.

Act I.	Śloka 14.
Act II.	Ślokas 1, 4, 5, 8 and 14.
Act III.	" 1, 2, 3, 10, 14 and 17.
Act IV.	" 4, 11, 18, 22 and 23.
Act V.	" 1, 4, 20, 35 and 41.

This is the only variety of Jāti that is met with in this play.

Next we pass on to Vṛtta or metres regulated by गणs or the number and position of syllables.

अनुष्टुभ् or the śloka metre consisting of eight

syllables in each quarter is the most common of the Vṛttas. It has been defined thus:—

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।
षष्ठं गुरु विजानीयादेतच्छ्लोकस्य लक्षणम् ॥

In the Anuṣṭubh metre, the fifth and sixth syllables of all the four feet are short and long respectively, and the seventh syllables in the second and fourth feet are short. Example:—

पित्रोर्विधातुं शुश्रूषां त्यक्त्वैश्वर्यं क्रमागतम् ।
वनं याम्यहमप्येष यथा जीमूतवाहनः ॥ Act I. verse 5.

The following ślokas also belong to the Anuṣṭubh metre.

Act I.	Ślokas	10 and 19.
Act II.	"	7, 9 and 12
Act III.	"	11 and 12
Act IV.	"	7, 8, 10, 15, 16, 19, 20 and 28.
Act V.	"	6, 10, 11, 12, 17, 24, 26, 29 and 34

इन्द्रवज्रा is the type of a metre with eleven syllables in each quarter, and is defined thus. स्यादिन्द्रवज्रा ततजास्ततो गौ. It means that Indravajrā should contain in order two तगणs, जगण and 2 गुरुs. Example:—Act IV. Śloka 6.

उपजाति is a metre in which both Indravajrā and Upendravajrā metres combine. Upendravajrā is a metre with eleven syllables in a quarter, and resembles Indravajrā in all respects except that the first syllable in every quater is a laghu instead of a

guru, and its definition is उपेन्द्रवज्रा जतजास्ततो गौ. In Upajāti, one or more quarters conforming to the definition of Indravajrā co-exist with one or more quarters which conform to the definition of Upendravajrā. The following is its definition. अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः. The following six verses are illustrations of the Upajāti metre.

Act IV. ślokas 1, 12, 13 and 25.
Act V. ślokas 16 and 23.

शालिनी is a metre with 11 syllables in quarter, its definition being मात्तौ गौ चेच्छालिनी वेदलोकैः. It consists of मगण, 2 तगणs and 2 gurus. Example :— Act V. verse 7.

द्रुतविलम्बित is a metre with 12 syllables in a quarter consisting of नगण, 2 भगणs and रगण. Definition. द्रुतविलम्बितमाह नभौ भरौ. Example. Act I. verse 17.

वसन्ततिलका is a metre with 14 syllables in a quarter, and it has been defined thus :— उक्ता वसन्ततिलका तभजा जगौ गः. Example.

Act III. verse 16. Act IV. verse 5.
Act V. " 3, 5, 7, 13, 30 and 38.

मालिनी is a metre with 15 syllables in a quarter consisting of 2 नगणs, मगण and 2 यगणs. Definition. ननमयययुतेयं मालिनी भोगिलोकैः. Example.
Act I. verse 12. Act II. verse 11.

शिखरिणी is a metre with 17 syllables in a quarter, defined as follows :—रसै रुद्रैश्छिन्ना यमनसभला गः

शिखरिणी. It consists of यगण, मगण, नगण, सगण, भगण Laghu and Guru. Example. Act III. verse 8. Act V. verses 27 and 31.

हरिणी is another metre with 17 syllables in a quarter, defined thus :—नसमरसला गः षड्वेदैर्हयैर्हरिणी मता. It consists of नगण, सगण, मगण, रगण, सगण, laghu & guru. Example. Act II. verse 6. Act III. verse 13.

शार्दूलविक्रीडित is a metre with 19 syllables in a quarter, and has been defined thus. सूर्याश्वैर्मसजस्तताः सगुरवः शार्दूलविक्रीडितम्. It consists of मगण, सगण, जगण, सगण, 2 तगणs and guru. Illustrations.

Act I.	verses	1, 3, 6, 7, 8, 9, 11, 15, 16, 18 and 20.
Act II.		2, 3 and 10.
Act III.		4, 5, 6 and 9.
Act IV.		2, 3, 9 and 26.
Act V.		2, 14, 15, 18, 19, 21, 33, 37 and 40.

स्रग्धरा is a metre with 21 syllables in a quarter, and has been defined thus. म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्. It consists of the following 7 gaṇas—म, र भ न and 3 यगणs. Illustrations.

Act I.	verses	2 and 13.
Act II.	"	13.
Act III.	"	7, 15 and 18.
Act IV.	"	14, 17, 21, 24 and 27.
Act V.	"	9, 22, 25, 28, 32, 36 and 39.

॥ नागानन्दस्थश्लोकानां सूची ॥